PROMINENT DANCE STUDIOS

CALIFORNIA

CALIFORNIA

MAURICE KOSLOFF

SCHOOL OF DANCE • DRAMA • VOICE • RADIO
Prominent Staff of Instructors includes Radio, Stage and Screen Stars
Special Summer Courses in Advanced Material for the Professional Dancer and Teacher
Studio: 8800 Wilshire Blvd., Beverly Hills, Calif.
BRadshaw 22546 - - - - - CRestview 57530

A Month's Study
This Summer with
ERNEST BELCHER
Will prepare you for a successful year's work
Write for illustrated booklet
Annual Summer Normal School
July 10 to August 4, Incl.
607 So. Western Ave., Los Angeles, Cal.

It's an Honor

for one of your pupils to be selected each month to appear in

THE AMERICAN DANCER'S

HONOR STUDENT DEPARTMENT

. . . and

It's an Honor

for your school to be listed on this page with other schools whose pupils are chosen.

Write for details as to how you can have your school included each month.

THE AMERICAN DANCER
250 W. 57th St., N. Y. City

HONOR DEPARTMENT

PUPILS OF SCHOOLS LISTED BELOW COMPETE MONTHLY FOR HONOR AWARDS

WILMINGTON, DEL.

ANTOINETTE DANCE STUDIO
Classes and Private Instruction in All Types of Dancing
1105 Orange St. 3-2062 Wilmington, Del.

WASHINGTON, D. C.

MARION DURBROW VENABLE
Modern Studios of Dance
Complete dance education
1519 Connecticut Ave. Washington, D. C.

PITTSFIELD, MASS.

ROMA SERRA
DANCE STUDIO
All Types of Dancing for All Ages
51 North St. Phone 5197 Pittsfield, Mass.

NEW BRUNSWICK, N. J.

ADOLPH BLOME
Studios of Dancing
all teachers members D.T.B.A.
380 George, New Brunswick, N. J. Phone 4090

SOUTH ORANGE, N. J.

LEONA TURNER
All Types of Dancing Taught
Technique and Material for Teachers, Children, Adults
1-11 Scotland Rd. S. Orange 2-0083 S. Orange, N. J.

GLENDALE, N. Y.

DOROTHY E. KAISER
School of Dancing
All Types of Dancing Taught
88-28 Union Turnpike Glendale, L. I.

HEMPSTEAD, N. Y.

NATALIE TITUS
Dance Studio
Ballet—Toe—Tap—Acrobatic—Ballroom
10 Main Street Hempstead, L. I.

MALVERNE, N. Y.

Lottie Atherton School of Dancing
Unexcelled Instruction In Every Phase of the Dance
294 Hempstead Ave. Malverne, L. I., N. Y.

SCHENECTADY, N. Y.

GERTRUDE BLANCK
SCHOOL OF DANCE & RADIO
Open All Summer
Special Teachers Course—Information on Request
238 State St. Schenectady, N. Y.

JOE PRICE
Professional Dance Studio
Teaching the Latest Types of Rhythm Dancing
172 Lafayette St. Schenectady, N. Y.

SYRACUSE, N. Y.

NORMA ALLEWELT
School of the Dance and Its Related Arts
Dance Creator—Teacher of Teachers as well as Students
445 South Warren St. Syracuse, N. Y.

WAYNE, PA.

RENÉE P. HILL
Director
The Wayne Academy of Dancing
215 Windermere Ave. Wayne, Pa.

SPECIAL DIRECTORY

ALABAMA

EURA BERINGER STUDIO OF DANCING
Beginners to Professionals
8½ Dexter Ave., Montgomery, Ala.

CALIFORNIA

McADAM NORMAL - SOCIAL - PROFESSIONAL SCHOOL OF DANCING—Teacher's Normal Training Daily—KIDDIE PRODUCTIONS
332 South Broadway Los Angeles TUcker 9340

MARCELLA REY
Dance and Drama
El Pablo Rey Playhouse, Santa Monica, 24276

JOOSS—LEEDER SCHOOL OF DANCE
California Branch, 5873 Franklin Ave.
Hollywood Tel. Hillside 6032

ILLINOIS

JOSE CASTRO
PROFESSIONAL ROUTINES
The Merriell Abbott School of the Dance
30 East Adams St. Chicago, Ill.

JOHN PETRI SCHOOL OF THE DANCE
Ballet—Creative—Character
64 E. Jackson Blvd. Chicago

INDIANA

MARIE BUCZKOWSKI
Social-Professional School of Dancing
Ballet—Tap—Acrobatic—Ballroom
319 S. Main Street South Bend, Indiana

MASSACHUSETTS

DANCECRAFT STUDIO
739 Boylston St., Boston
"Let's Dance," a primer of dance technique by Lilla Viles Wyman. Price, $1.50

NEW JERSEY

GLADYS KOCHERSPERGER'S SCHOOL OF DANCE
All Types of Dancing — Including Ballroom
Member Dancing Masters of America
19 W. Park Ave. Phone 767, Merchantville, N. J.

NEW YORK

HINDU INSTITUTE OF DANCING
Interpretative and Folk Dances of India
110 East 59th St., N. Y. C. EL 5-8027

TOMMY HYDE
All styles of tap dancing
Rm. 401, 1658 Broadway, N. Y. City, COlumbus 5-9644

WEBER STUDIOS
All Types of Dancing
489 Washington Ave. Phone PR 9-6789

THE N. Y. SOCIETY OF TEACHERS OF DANCING
Meets Second Sunday Sept. to May — 22nd Season
Elsa Heilich, Pres.; William E. Heck, Sec.-Treas.
44 Lanark Avenue, Newark, N. J.

TEXAS

SPROULE SCHOOL OF DANCING
Ballet — Character — Tap — Acrobatic
1982 McFaddin, Beaumont, Texas

• **PRO and CON . . .**

well. A fine winter season is followed by summer at Hollywood Bowl where ballet also plays its role. All of which is to say how invaluable the informative contacts of THE AMERICAN DANCER'S articles, reviews and pictures are.

Cordially,
Barbara Moore,
Pasadena, Calif.

The American DANCER

Editor ▪ RUTH ELEANOR HOWARD ▪ *Publisher*

JULY
1939

Vol. XII — No. 9

PAGE

Summing Up, *by Ruth Eleanor Howard* 17
Grandaddy of Tap, *by Frederick Russell* 18
Midsummer in Scandinavia, *by The Bassoes* 19
Tradition by Bequest, *by Betty Carue* 20
Are There More Pupils? *by M. C. Diedrich* 21
Dance Events Reviewed, *by Albertina Vitak* 22
The Castles and Evelyn Hubbell, *by James Barker* 23
Foot-Notes, *by Walter Ware* 24
Code of Terpsichore, *by Carlo Blasis* 26
Ballroom Observer, *by Thomas Parson* 27
The Honor Roll 28
Bulletin of the Dancing Masters of America, *by Walter U. Soby* 29
Student and Studio 30
DTBA Bulletin, *by Marguerite Reynolds* 33
Off the Record, *by Walter Ware* 36

On the Cover—
PATRICIA BOWMAN *and* PAUL HAAKON *as they will appear in Scheherazade with the Vitale Fokine Ballet at the Lewisohn Stadium June 29 and 30*
Photo by Savor

To the Left—
ROSITA ORTEGA, *Spanish dancer who is appearing at the Havana Madrid*
Photo by Volpe

THE AMERICAN DANCER is the official publication of THE DANCING MASTERS OF AMERICA, INC. *and its 24 Affiliated Clubs.*

MILDRED KOERBER, *Art Editor*

THOMAS E. PARSON, *Ballroom Advisory Editor*

WORTH DIXON HOWARD, *Advertising Manager*

Chicago Representative: MARION SCHILLO
841 Lafayette Parkway, Chicago

Hollywood Representative: DORATHI BOCK PIERRE
8148 Mannix Drive, Hollywood, Calif.

THE AMERICAN DANCER
250 West 57th Street, New York, N. Y.

Summing Up

by

RUTH ELEANOR HOWARD

For years dance teachers have been alternately promised and threatened with television . . . and now it seems that the time has come when we can actually see this phenomena developing in relation to the dance field.

■

Since the opening of the New York World's Fair which sounded the gun for the first public introduction of television, a series of Wednesday night television broadcasts has been instituted by the National Broadcasting Company. These programs, as yet, are only available to set owners within a radius of fifty miles of the broadcast, but they have already stirred a great deal of interest.

■

That the dance is not being overlooked by television program builders is evidenced by the fact that to date two major dance programs, the Mordkin Ballet and Hanya Holm and her group have been included along with numerous dance acts which are used as fill-ins.

One difficulty faces the dancer and that is the matter of space. But this, we are told, is not a fault of the dancer but a weakness of television in its present state of adolescent development. As the industry grows such problems will be met and conquered.

■

It is significant that television has found a definite use for the dance and that there seem to be recurring spots on current programs where dancers of one sort or another fit in. And this proves beyond a shadow of a doubt that television will probably be the greatest boon to dance teachers since the early days of cinema musicals. As yet there are no television broadcasts outside of New York City, but authorities agree that it is only a question of a short time until there will be sufficient public interest and enough sets in operation to warrant other broadcasts. Then it is that the dance teacher who is on her toes will be called upon to provide programs for the local stations.

■

Being a visual art, dancing has suffered during a decade of audial entertainment and depression which prevented a normal number of touring companies, but with an era of visual entertainment looming on the horizon, the dance comes into its own!

Grandaddy of Tap

by **FREDERICK RUSSELL**

BILL ROBINSON, for the past quarter of a century, has held unchallenged the title of the greatest living tap dancer. Having celebrated his sixty-first birthday on May 25, he never seems to grow older, either in appearance or vitality.

Three shows a night at the Cotton Club, plus eight performances a week as *The Hot Mikado*, and any little extra incidentals like radio appearances and benefits, are on Bill's current daily schedule. When he isn't dancing in public, his fidgety feet carry him around his home in Harlem creating new and original routines, which he never remembers as such.

"I never do the same thing twice," he told me. "I never follow a set routine. I don't set routines."

He is an instinctive dancer. He always has been.

"I just get out on the stage," he explained, "and nobody knows what I'm going to do. The music suggests things. My feet do the rest.

"I can't do it, of course," he explained, "in the dance I do with the chorus to *Flowers That Bloom in the Spring*. I have to do the same steps every time in that number, or it would throw the girls off. But in my own numbers, I do whatever I feel like at the time."

This, needless to say, keeps both orchestra and cast intrigued and interested. You see it from the moment he enters in their absorbed interest as they watch his tap numbers.

This is Bill's first Broadway appearance in ten years. In the interval, he has appeared in fourteen Hollywood pictures. He taught Shirley Temple to tap. She remains first and favorite on the long list of celebrities he has instructed. He proudly displays snapshots of himself with Shirley. Shirley learning her first steps. She was six years old then. Shirley at seven, eight and nine. Shirley in the memorable *Toy Trumpet* number in *Rebecca of Sunnybrook Farm*. One of his most highly prized possessions is a gold watch handsomely engraved, "To Uncle Bill from Shirley."

Bill has taught many famous dancers to tap. He, himself, never has had a dancing lesson. Like most of his race, rhythm is inherent. In his case, it is more so. He has been dancing ever since he was a small child in Richmond, Virginia.

One of his most famous routines is tapping up and down stairs. It has been copied more than any other. Some seasons ago Donald Brian and Julia Sanderson modified it in a version without taps dancing over sofas and chairs in a show called *Sybil*. Fred Astaire has done it, both on the stage and in pictures. Fred Stone used it once and sent Bill a check for fifteen hundred dollars, enclosed in a note explaining, "In part payment for the dance I stole from you."

Bill doesn't remember the exact origin of his stair dance.

"I guess it goes back to Richmond," he said. "I used to dance in the market places over crates and things."

Eddie Leonard gave Bill his professional start some thirty-five years ago in Washington.

"I danced around Washington about as much as I did in Richmond." he told me. "We met there—and Eddie offered me a job in his show."

New York presented no great difficulties or discouraging struggles, or perhaps Bill, with the easy abandon of his Southern background, just let them roll off without concern.

"I've danced from the Battery to the Bowery," he related, "in taverns. I've danced in a lot of shows, too."

One is very much like the other to him. It's the dancing that matters, no matter where he does it. The place is unimportant, as long as he can talk with his feet. Once the music starts, Bill is totally unconscious of everything else. Wherever you've seen Bill dance, you've probably noticed that he just sort of gets going, casually at first, and gains momentum as he goes along. He never appears to tire and always seems reluctant to stop dancing.

Curiously enough, even today when Bill dances around the house, it is never to music. No radio or victrola accompaniment for him. This, too, may be a hangover from his earliest dancing days around the markets in Richmond and Washington, when a little pickaninny in the streets never dreamed of steps to music.

Music may set the pace and tempo and even suggest steps and breaks in his routines, but Bill's taps are rhythm and music in themselves. Much of his danc-

(*Continued on Page* 38)

Midsummer in Scandinavia

by **THE BASSOES**

FOR centuries St. John's Eve, the 23d of June, has been celebrated by at least nineteen countries as the eve of the Coming of Midsummer. The next day is St. John's Day. Many countries in Europe and also Mexico, make either or both of these days an occasion for festive celebrations. We, being Scandinavians, will tell you what it means to the Swedes, Danes and Norwegians.

In Sweden a Maypole, 40 to 50 feet high, is decorated with leaves, flowers and ribbons and erected in the center of the square in the cities or in a farm yard in the country. Pretty girls in gay costumes ride through the country in a little cart and load it with choice leaves, flowers and young birches. When the cart is full, they drive back to the farm and busily decorate the house and the Maypole with leaves and blossoms. Older housewives prepare elaborate Smorgasbörd to be eaten at the celebration. At midnight the Maypole is raised and everyone dances around it. (Maypole, by the way, may not refer to the month of May as it does in England, but has been said to come from a Swedish dialect word *maja* meaning to "adorn with leaves.")

In Norway a little girl is chosen to be midsummer queen and crowned with flowers or a traditional bridal crown. A procession of boys and girls, led by a fiddler or two, takes the queen through the town and up to the heights where great bonfires are built. There they sing sagas and dance national dances.

In Denmark the celebration is a little less elaborate. But they too have bonfires in all their towns. Along the coast they build fires on the shore and ride out in boats to look at them.

In all of these countries dancing is the most vigorous part of the celebration. The people erect platforms on the greens or dance in barns and the fiddlers and fifers keep them whirling all through the night in elaborate exhibitions of traditional dances and dancing games and couple dances.

To find out more about these traditional dances we have inquired of some of the leaders of Scandinavian folk dance groups in this country. Their routines are written in their native languages and each leader follows the book of instruction faithfully. We also learned that these leaders are a little skeptical about what Americans will do to their dances because the Americans are so inventive that they can not resist adding their own little touches until sometimes the dances are unrecognizable. Consequently very little has been printed in English about these dances.

The leaders all agree that there is very little in the Scandinavian dances that they can call their own possibly due to the fact that the Vikings traveled a great deal and brought back the dances from the lands they visited. Even in later centuries the apprentices of the trades were always sent to travel abroad to see life before they settled down as master workmen and they brought back dances from Germany, Poland, England and many other places. These dances were influenced by the Scandinavian folk songs which had a rhythmic and emotional quality of their own and now the dances appear to be typically Scandinavian. Inasmuch as the people were so isolated in their little towns each section developed its own style and individual dances.

Mr. Karl Hansen, of De Danske Folkedansere, believes that *Sönterho* which is danced by sailors and fishermen on the island of Fanö in the North Sea is the only Danish dance that did not originally come from any other country. It is a couple dance and suggests the rolling of a ship. The ladies' step is like the gentlemen's step in the Swedish *Hambo*. He also mentioned that in the middle ages in the North they danced a *chain dance* to the singing of ballads. They had no musical instruments. This dance was very similar to one of the dances we described in our Bulgarian article in the April issue of THE AMERICAN DANCER.

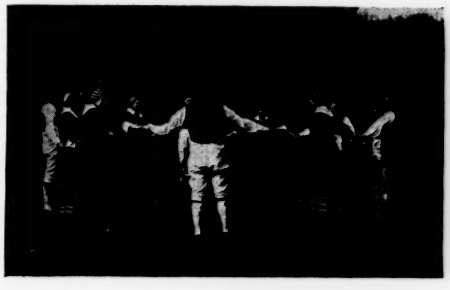
It is interesting to know that a dance, which can be traced to the Greeks, traveled to the cold countries. It is a dance done in the North on the "second day" wedding festivities. While the food was being prepared the guests would join hands and dance from farm to farm to work up an appetite. We understand that this dance is still used on the Faröe Islands.

Mr. Asmund Guytil, of Det Norske Folkedanslag, points out that song dances belong exclusively to Norway. Their songs are ballads, centuries old, that tell of the heroic deeds of the Vikings. We visited a rehearsal of Det Norske Folkedanslag and immediately upon entering the hall, we were struck with a vision of Viking swords held gloriously high by the men of the group and girls carrying flower wreaths.

(*Continued on page* 40)

—Photo from Swedish Travel Info. Bureau
Swedish Folk Dances

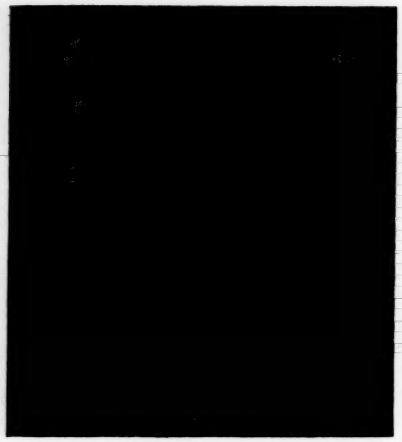
—Photo from Swedish Travel Info. Bureau
Swedish Folk Dances



—Photo from American Scandinavian Foundation
Danish Folk Dances

—Photo from American Scandinavian Foundation
Danish Folk Dances

Norwegian Folk Dance
—Photo from Norwegian Travel Info. Office



VINCENZO CELLI *and* OLGA SPESSIVITSA

Tradition by Bequest

by **BETTY CARUE**

ONE of inspiration's most precious ingredients is the spark that is ignited in the soul of the artist who sits at the feet of the great. Vincenzo Celli can tell you this because he knows from experience what it means to a raw recruit of the dance, a young American boy with high ambitions and, unquestionably, much Italian temperament, to journey across the ocean and, in a reasonably short period, find himself in a position to drink deeply at one of the greatest fountain heads of dance knowledge of all times.

Born in Italy, but brought up in America where his parents had brought him as an infant, this Chicago lad went back to his native land to visit and after only a year of conscientious study he was engaged as primo ballerino at La Scala in Milan, a post which he held for fourteen seasons during which time he danced the leading roles in all of the great operas and ballets, among them the Italian premieres of *Petroushka, The Legend of Joseph, Vecchio Milano* and *Casanova.*

It was at a public performance in Torino that the great Enrico Cecchetti, grand old man of the ballet, saw him dance. After the performance the ballet master made his way back stage and sought out the young dancer to congratulate him. "But," he remarked, "you need six months study under *me!*" Celli was overjoyed for at that time Cecchetti was retired and only taking a few private pupils in whom he had complete confidence. He naturally accepted the old gentleman's generous offer to tutor him and remained his devoted pupil for six years.

Cecchetti had many famous pupils and among the most celebrated names we find Pavlova, Karsarvina, Nijinsky, etc. in the earlier days and in class with Celli in Monte Carlo, Venice, Torino and Milan, were Olga Spessivitsa, Serge Lifar, Alica Markova, and Cia Fornaroli, now Mme. Walter Toscanini. It was she who inherited the Cecchetti school after the ballet master's death and now, as Mme. Toscanini she lives in this country and her son is a pupil of Celli.

Probably no American ever enjoyed the intimacy with Cecchetti that Celli did. He recounts how, when asked if the English girls would ever dance as well as the Russians, Cecchetti would painstakingly point out that ". . . the English girls have two legs, two arms and a head the same as Russians. In the beginning the Russians asked me practically the same question—'Will we ever dance as Italians do?'" With proper training one country can produce dancers as fine as those of any other. It *all* depends on the proper training!"

In 1929 Vincenzo Celli was made ballet master at La Scala and then there followed several busy years during which he produced eighty-six operas and ballets and danced leading roles with such masters as Massine, Romanoff, and Kroller.

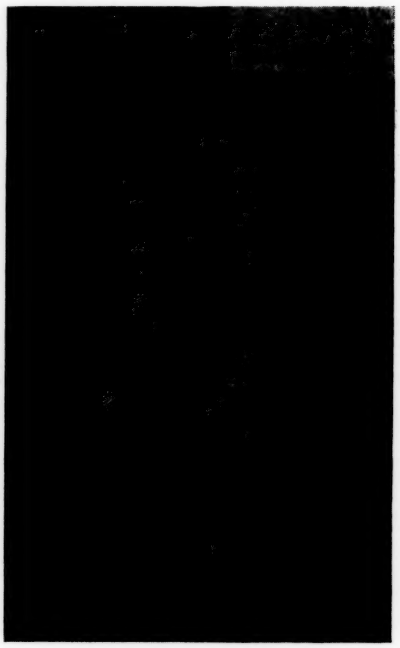
For a brief interval he enjoyed a leave of absence which permitted him to dance in Anna Pavlova's company and again he found the source of inspiration to be friendship with genius. Later he was on tour with Olga Spessivitsa, too, and partnered her in her favorite ballet, *Lac de Cygne.*

But it was Cecchetti whose influence ran like a silver thread through his life, and when Celli became the youngest choreographer ever to have been engaged at La Scala during its two hundred years of existence, Cecchetti danced character roles in his ballets. His last appearance on any stage was at La Scala as Charlatan, in Celli's production of *Petroushka.*

It seems that Cecchetti had an aversion to the number thirteen and at the last examination at La Scala the jury consisted of thirteen members. Believing sincerely that the number was a death number, Cecchetti refused to appear until Celli argued that if anything happened as a result of the bad omen it would be to the youngest member of the group, which was himself, and not to the oldest which was Cecchetti. The old man finally reconsidered and made his appearance, but it was on the 13th of the following November that he passed away.

The fact that Cecchetti had become especially attached to the Italian-American boy, Celli, was well known, but on his death it was discovered that he had willed him his music. One has the feeling, when talking to Celli, that this bequest has meant much, much more than the changing hands of valuable musical scores . . . in willing his music to Celli, Cecchetti bequeathed him the very essence of the tradition in which he himself was steeped. Probably of all his celebrated pupils he could not have chosen one who would be more faithful in carrying on that tradition. An indication of that fact is found in so simple a thing as the manner in which Celli gives *barre* work today. Since with Cecchetti it lasted no longer than ten minutes, Celli follows the same principal. "He thought no one learned to dance by hanging onto a *barre.* You get your positions there and learn to use them in the rest of the class"!

CELLI *with* MAESTRO CECCHETTI



Are There More Pupils

by **M. C. DIEDRICH**

"HOW can I get more pupils?" That one question, with variations, has been asked me more often than any others by teachers of dancing. It's not very difficult to answer if one has been trained in the science of business-building in its four more general phases: personal contact, direct-mail, advertising, and propaganda.

If a business-building group of men whose business it was to turn out greeting cards, could form an Association of Greeting Card Manufacturers, and with their initially small effort build its interests to such heights that the public readily responded to propaganda which dedicated certain days to ideals which would provide more work, and greater profits for greeting card manufacturers, why couldn't the same result be achieved in the dance field?

The florists are another good example. Did you ever hear of sending flowers by telegraph twelve years ago? No. Decidedly not, since the idea originated when the now famous "F.T.D." (Florists Telegraph Delivery) was advertised and popularized, by, naturally, an organization of florists, who likewise cultivated more and more people to spend more and more money on flowers for every conceivable occasion. The potentialities of the dancing school business are just as great. An AMERICAN DANCER questionnaire a few seasons ago, showed that the total volume of business represented by activities of the dancing schools ran to approximately sixty million dollars a year. And if the judicious use of a small,—a very small percentage of it could be turned into organized effort, that sixty million, and your part of it, would show a measurable increase; far beyond what ever it might cost.

What, then, is the best way by which the dancing profession can achieve a progressively increasing measure of profit? By single effort? By working in groups? By combining their interests? And, as Hamlet says in his soliloquy, "Aye,—there's the rub!"

Let's look at the subject in its fundamentals. From the standpoint of "uncovering" the market, we will take in the profession in its entirety. The best estimate of the number of dancing schools in the United States, indicates that there are at least 8,000 of the class that are established with any determination to become a permanent part of their community, and eliminating those which are forever vanishing from one site and popping up—to the dismay of established schools—in another site. I know full well that there are schools with an attendance well above 300, but we are working on general averages in sounding the field, so we must start with an acceptable figure. That figure should be an *average* attendance of 100 pupils. Nominally a hundred pupils is not high, but it does seem *necessary* to have that number, if the average school is to be run at a sound profit.

Out of the entire number of, say 8,000 schools for dancing in this country, a single thousand serious-minded school owners, moved by an interest in their profession *as well as in their own school,* could carry on the work, and would find hundreds of new schools to join with them every year! The best of it is, that, while it would cost them something, they would almost immediately begin to show a return for their money, in that profit and prestige which promotes better schools into almost perpetually well-attended institutions.

Logically, the ground work for this activity is already laid for any one of the associations which have been formed for mutual benefit can initiate the project. Most certainly it is going to cost money, but so does every venture. Whichever of the associations starts the ball rolling in that direction can rest assured such a step will be the greatest achievement in the dancing school field that legitimate instructors or school owners could hope for.

Here are the steps that should be taken:

First: provide an organized, planned campaign for new pupils every year, with selling-literature, sales ideas, propaganda and personal schooling, to every member, simplified so that on certain dates, certain items of mail would be released. A complete schedule of activities planned in advance could be introduced during summer meetings, so that fall openings would be better organized. Second, a centralized bureau of information which would disseminate educational material, in the shape of news items to the press throughout the country, and pave the way for a greater opportunity for graduates of the dancing schools whose ambitions turn toward professional careers. Third, advertising on a national scope, originating from the central office of the association, which, by reason of contracting for space with a great number of newspapers, could place advertising more profitably than individual members could, and by reason of being "big" buyers of space, would exert a bit more pressure on the publishers to devote more of their columns to activities concerning the local member dancing schools.

And now let's see what the results could be:

First, and probably most important, increased attendance in member schools, with a greater certainty of the "cream of the crop" of financially able-to-pay pupils. Second, a longer term for pupils; the gradually adopted schedule of more extended lessons, so that more pupils would attend for a longer time, which would mean greater benefit to the students, and increased prosperity to the dancing school proprietor and the teacher. Third, prestige for members which would eventually impel competitive schools to join the association, and thus eliminate unfair price-cutting, or gradually fade out of all significance so far as prestige was concerned. Fourth, discourage the "shoe-string" opening of immaturely seasoned dancing schools, by inadequately trained or taught hopefuls. Fifth, establish, and build up public consciousness in dancing so that it will become logical to send children to learn the art, just as greeting-card-buying became a national habit.

(*Continued on page* 32)

Dance Events Reviewed

Critiques and News from the East, Mid-West and West

by **ALBERTINA VITAK**

MARIE JEANNE *and* EUGENE LORING, *in the Ballet Caravan's* BILLY THE KID

THE BALLET CARAVAN, *Martin Beck Theatre, May* 24.

In conjunction with The American Lyric Theatre (in association with the League of Composers) the Caravan company presented a full evening of ballet—which was, incidentally, the first time this company has been seen when all circumstances combined to render really fair any critical evaluation of their worth and this was quite up to the mark and first rate.

The customary fare of three ballets was presented, two premieres and *Pocahontas* which has been entirely redone. *Air and Variations,* the opening ballet, is the work of William Dollar who is not a member of the company. The choreography takes its design from the music (Goldberg Variations by J. Sebastian Bach) with rich and intricate variety in the many sections yet always keeping to the same tone and style bringing out each phrase of the music in real scholarly fashion. It advantageously displayed the virtuosity of the dancers. Marie Jeanne and Lew Christensen especially invested their dancing with more personality than would seem possible in this type of work. But notwithstanding this fact it is more of a dancer's ballet than one with wide audience appeal. Marie Jeanne's arm movements are now much improved, being more controlled, and her hands more pliant. Slick is a good word to describe her dancing.

Lew Christensen was, as always, very proficient technically. His work is pleasing for its virility and sincerity but at times he is almost over conscientious about correct position such as stressing *plie* or preparation for a pirouette. His biggest advance has been made as choreographer—his present arrangement of Pocahontas is evidence to this fact. It is as different as night and day from his earlier version, especially in the continuity and flow of movement. The tale of the well known characters is merely suggested in theatrical and stylized classical ballet form with no attempt to reconstruct the precise dancing or story details which makes it more adult and interesting. Mr. Christensen's method of suggesting the stealthy mysteriousness of the Indians purely through dance action without a particle of mime was particularly successful. And in the dance figures he has invented some extremely effective things. Of course, this new version has the added advantage of very good costuming, lighting and general production. Leda Anchutina made a winsome little Pocahontas and performed some lovely and difficult feats with no more effort than idly fanning oneself requires. Fred Danieli who danced Rolfe is one of the most promising members of the company. He has good lines and a style very suitable for romantic roles.

The only section of the ballet which was a trifle fumbling in development was the treatment of the virgin forest (dancers costumed as trees) which moved too accommodatingly at times though the searchings through the forest of Harold Christensen as Captain John Smith were telling in effect.

The eager anticipation that had long awaited *Billy the Kid,* the newest work of the brilliantly talented young choreographer, Eugene Loring, was not in vain. It proved to be the high spot of the evening. The story, by no means an easy one to interpret into dance form, was at all times clear and stimulating in its dramatic style. By some extremely simple and ingenious choreographic devices Mr. Loring has pictured the entire modes and manners of those colorful pioneer days for example, showing in his opening and closing scenes so expansive a movement as the westward trek of the settlers. This he accomplishes by having all his characters moving in the same direction in a steady stream across the stage. With slightly stylized movements, often no more than a gesture or pose with a few deft touches of realism here and there he has related events great and small. There were wicked Music Hall girls, lazy or happily tipsy Mexicans, Wives of all kinds, and Cowboys riding all over the prairies. The latter, a highly amusing bit of rhythmic originality was an inspiration which, without being obvious, acts as sort of theme of the work, just as the rhythm of horseback riding pervades the descriptive score by Aaron Copland. Billy is depicted first as a child, then followed through many successive murders with even a romantic episode of a Mexican sweetheart. That the ballet isn't childish with bang!—you're-dead sort of gun play as it easily could have been is a fact worth commenting upon and many laurels to Mr. Loring for his subtlety and strong sense of theatre. *Billy the Kid* is a fine American ballet! Mr. Loring is also deserving of much praise for his vivid characterization of the leading role. He revealed almost for the first time how really well he can dance even with the small amount of actual dancing of which the role consists. Indeed all the dancers are deserving praise for their understanding execution of their roles. Throughout the program the *ballet corps* or rather assisting company as they are seldom *corps* in the full sense of the word, who are now either better rehearsed or more expert dancers, gave quite authoritative performances.

The main fault of the company is too few ranking soloists, there being but five or six by actual count in all three ballets put together. (*Continued on Page* 28)

DANCE OF THE SNOWFLAKES, *one of the numbers presented by the Takarazuka Ballet*

SERGE OUKRAINSKY'S LES ELEMENTS, *a water performance recently presented at the Hollywood Bowl*

The Castles and Evelyn Hubbell

by **JAMES BARKER**

BY THIS time, nearly every dancing teacher in the country has seen the recent movie called *The Castles*. The nostalgic urge to see Vernon and Irene Castle as portrayed by Fred Astaire and Ginger Rogers, was too great to resist. Yet how much does the average teacher actually know about the Castles' work, their associates, teachings and ambitions? Irene Castle, of course, is alive, still possessed of that vibrant personality, but now a beautiful matron living in isolation of the dancing world. Whom then to go to for information about the pioneers of modern ballroom dancing? Among all the living associates of Vernon Castle, there is one person who predominates in our minds. That person is Evelyn Hubbell. From Mrs. Hubbell we were very fortunate in securing a wealth of information about the two greatest ballroom dancers the world has ever seen.

Evelyn Hubbell's first meeting with Vernon Castle occurred in 1913, when she came to New York to take some dancing lessons from him. He danced with her and then asked what she did. The reply was, "I teach dancing in a very small way in a small town in Connecticut." Castle then remarked, "You dance well enough to teach for me." And thus was begun an association which blossomed into a great friendship only terminated by Castle's death.

Elisabeth Marbury (who was portrayed by Edna Mae Oliver in the role of Maggie) was then the Castles' manager, and during 1913 the idea of opening a school where teachers and laymen could study was evolved. Plans were gone over very carefully until finally Castle House was opened to the public on November 1, 1913, at 24-26 East 46th Street, opposite the Ritz-Carlton Hotel. The school was an enormous success. So great was the demand for lessons, that even with an enlarged staff, pupils were literally turned away. Fees for lessons were very high and some idea of the demand may be gathered from the fact that Mrs. Hubbell's first pay check for about five days' teaching was $390.00! Vernon Castle charged $25.00 for personal lessons, and reserved the right to choose his pupils.

In 1914, Evelyn Hubbell was appointed Director of Castle House, and in May of the same year, the normal course was inaugurated. The first day enrollment was two hundred and fifty teachers, and still they flocked from all parts of the U. S. A. and even from other countries, to study with the great master. Let us give you a picture of this normal school.

Mrs. Hubbell directed the classes and presented the teaching material, then in would come Vernon Castle. late as usual for punctuality was an unknown virtue to him. He was always accompanied by one of his beloved police dogs, the dog settling down at the foot of the steps to watch proceedings. The teachers lined up around the room, and Castle would dance with the ladies one by one. He always asked them what they wished to dance, and after dancing, would give each one a helpful criticism of her efforts. Classes always ran over their allotted time. One can imagine of course, the flutterings of the ladies, while waiting to dance with Castle.

Among the innovations introduced in Castle House was tea dancing. Vernon and Irene danced at these and the charge per person was only four dollars! Incidentally the orchestra that played for these dances was under the direction of Emil Coleman, now the famous orchestra leader. Stories and rumors about the fabulous sums that the Castles received for dancing were widespread, and the amount always grew with the story. One true story, however, is about the sum paid them by Mrs. Evelyn McLean of Washington, for dancing at a party. This was just five thousand dollars!

The Castles were always presenting new dances, and one day Vernon spoke very enthusiastically to Mrs. Hubbell about a *Gaucho* dance he had seen Mae Murray and her partner perform. He wished to learn it. So Mrs. Hubbell went to Mae Murray and learned the dance from her. She took copious notes and worked with all the energy at her command to master this new dance. Then the great moment arrived. A dancing lesson to Vernon Castle himself! She went over every phase of this *Gaucho* dance with him and he in turn paid the most careful attention to her directions. A few days later, Mrs. Hubbell received a note from Vernon, inviting her to witness the first public performance of the *Gaucho* by the Castles, at the club where they were dancing. Many a tense moment was experienced by her, while awaiting this unveiling of her work. Then they came out and danced the *Gaucho*. One can appreciate Mrs. Hubbell's feelings when she failed to recognize the dance as she had taught it. Castle had completely changed it.

IRENE *and* VERNON CASTLE

An interesting comment on this episode is that Vernon never danced any dance twice in the same fashion. Routines meant nothing to him. He and Irene went out on the floor and just danced. He stressed this fact when he spoke to Mrs. Hubbell and said, "Why dance when you have to think about what you are doing? Dancing should be spontaneous."

Vernon Castle was a man of amazing achievements. By vocation he was originally an electrical engineer and had a strong bent toward mechanics and invention. Not only was his mind alert

(*Continued on Page* 32)

VERNON CASTLE

NINA RAJEWSKA, OLGA SLAWSKA, NINA JUSZKIEWICZ, HENRYKA KAMINSKA, ZOFIA WOJZIKOWSKA, *soloists and prima ballerinas of the Polish Ballet appearing at the World's Fair Hall of Music*

ADELINE GENEE, Danish ballerina of the 90's who forty years ago was brought to the Empire Theatre in Leicester Square, London, for six weeks and stayed ten years, danced again June 8 in a gala performance at the Grosvenor House ball in aid of the building fund of her beloved Royal Academy of Dancing. Madame Genee in private life is Mrs. Frank S. N. Islitt, wife of a prosperous city business man. She has the figure, vivacity and fresh eagerness of a girl of 18 in addition to the dignity and repose which come with the 61 years which reference books incredibly enough insist on giving her. She has been retired from the professional stage for 20 years.

●

THE EDUCATIONAL BALLETS, formerly the De Basil Ballet Russe de Monte Carlo and often referred to as "the Australian company," has again changed its name to The Covent Garden Russian Ballet. They will open an engagement at Covent Garden, London, June 19 to 29, and will play dates throughout Europe until October 31 when they will open in Paris. From there they will return to Australia for extended engagements in Adelaide, Melbourne and Sydney. ●

JOHN MURRAY ANDERSON will produce a new musical in the early fall to be known as *Philadelphia Scrappel.*

●

STARS IN YOUR EYES with Tamara Toumanova closed its Broadway run May 27.

●

JACK COLE and his East Indian dancers have just completed a two weeks' engagement at the Radio City Music Hall.

ROBERTA *and* RAY, *International Dance Team, now in Hellzapoppin*

—Lansing Brown

SERGE TEMOFF, *who has returned to California for a series of concerts*

THE CLOCK did not strike twelve for the modern Cinderella, Rosalie Spatcher, in the corps de ballet of the Radio City Music Hall. When a certain elderly and eccentric lady known as Mrs. Elliott used to visit the rehearsal room to watch the dancers go through their routines for the coming week Rosalie would always smile at her and in her rest periods explain the workings of the large group to the old lady. Mrs. Elliott stopped coming around and Rosalie wondered why until one day a gentleman notified her that Mrs. Elliott had died suddenly and had left her entire fortune of $80,000 to Rosalie. No, she isn't going to stop dancing. She is going to study very hard and then she's going to take up painting.

THE VITALE FOKINE BALLET has been engaged for the Stadium Concerts this summer and will give two pairs of dance programs there under the direction of Alexander Smallens. Patricia Bowman and Paul Haakon will head the company of at least fifty dancers. The first program scheduled for June 29 and 30 will consist of *Scheherazade, Les Sylphides* and *Prince Igor.* The second pair of performances will be July 27 and 28. The choreography of the entire program is by Michel Fokine and will be under the supervision of Vitale Fokine.

●

SERGE ISMAILOFF will be married to Sonia Arlova in the near future. Miss Arlova in private life is Betty Lou Reed from Cleveland. The romance began while they were both dancing in the De Basil Ballet Russe.

—Maurice Seymour

THE GRAFF BALLET *in a scene from their new ballet, Singing Earth*

LOU CHRISTENSEN and Giselle Caccialanza left May 25 for Hollywood. Zorina attended the performances of the Ballet Caravan at the Martin Beck Theatre and decided she would like Mr. Christensen for her partner in *On Your Toes.* That makes everybody happy for Giselle had already signed to appear in the picture.

●

ELEANOR BOLEYN, remember she is the girl who refused to dance in Crystal Palace at the World's Fair because the costumes were too scanty, appears nightly in gold paint at the Paradise Restaurant's all Debussey floor show.

●

DOUGLAS COUDY, formerly of the Ballet Caravan and American Ballet, is now devoting his talents to radio work in Hollywood. ●

RUTHANNA BORIS, who is being costarred with Andre Eglevsky in the Ziegfeld Follies at the San Francisco Exposition, adores California and California apparently adores her from the notices we have seen.

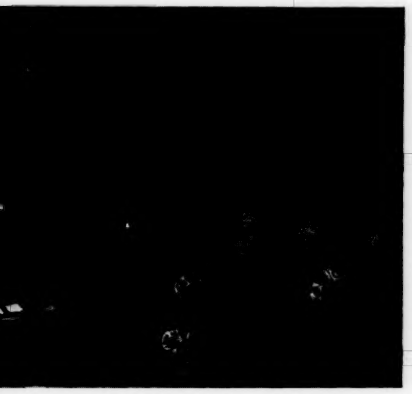
●

THE POLISH BALLET arrived in America two weeks ahead of schedule and opened at the Hall of Music at the World's Fair June 5. Headed by Leon Woizikowski, the company introduced to New York the most talented of the young Polish dancers. Prima ballerinas are Olga Slawska, Nina Juszkiewicz and Woizikowska, daughter of Woizikowski. The revised list of ballets presented at the Fair includes six Polish works, *Chopin's E minor Piano Concerto* in a special ballet version. *Harnasie, A Fairy Tale, The Song of Our Land, Legend of Crakow* and *Polish Country Wedding,* all by native

composers. The international ballets are Mozart's *Kleine Nacht Musik*, Respighi's *Old Dances*, de Falla's *El Amor Brujo* and Richard Strauss' *Rosenkavalier* waltzes. The company is composed of 42 dancers and an orchestra of 63 musicians.

●

THE PHILADELPHIA BALLET Company has been engaged for performances in the Hollywood Bowl from July 7 to 18 during which time they will dance opera ballets as well as full nights of ballet. They will leave Philadelphia immediately after their performances at Robin Hood Dell June 26 and 27. Several other tentative engagements are in progress of negotiation for the far and middle West. This company has been reengaged as the official ballet for the Chicago City Opera Company during October, November and December. It will also



—*Amos Carr*

Members of the EDITH JANE CONCERT GROUP *in Witches Dance*

perform on the Northwestern University Concert Series where it has taken the place of the Monte Carlo Ballet Russe.

●

MIRIAM MARMEIN completed her spring concert engagements with a return date in Providence, R. I., May 24. She will spend the month of June preparing for her summer season which opens early in July in Pennsylvania. Elain Foley, sister of Eugenia, has just been added to Miss Marmein's group. ●

THE KAMIN DANCE GALLERY announces an exhibit of original costume sketches, photographs and ballet programs of the Ballet Caravan's *Billy the Kid, Pocahontas* and *Filling Station*.

●

DANIA KRUPSKA has just completed an engagement at the Radio City Music Hall where she performed a 32 bar solo of the most amazing *tour de force* from four counts of *grande pirouette* to four counts of *pirouette passe sur le pointe*. Perhaps Miss Krupska didn't have to exert her mind to remember the routine but she certainly had to keep her back straight.

●

IT IS RUMORED that Alice Young of the Music Hall Ballet will be married to Leon Leonidoff, production manager of the Radio City Music Hall.

●

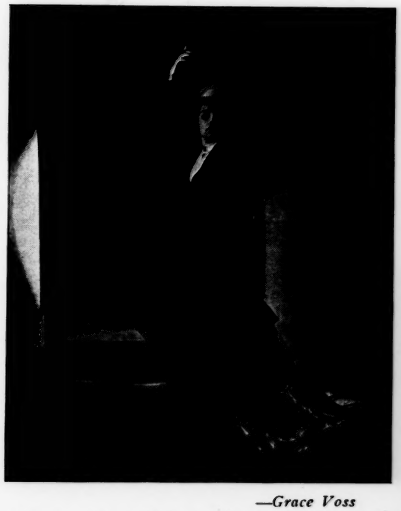
CHARLYSS HINDS has severed connections with Chicago's Creative Dance Guild and has established a workshop group of his own. Their first appearance, *Salute to Festival*, a trio, received high praise. As director of the Modern Dance Department of the Chicago Park District Mr. Hinds conducted a Symposium June 3 which included Agnes Jones of Northwestern University, Mildred Zook, Theadora Weisner of University of Chicago, Margaret Allen of the YWCA, Grace and Kurt Graff and Diana Huebert of Carlton College.

●

SIXTY JAPANESE dancing girls who comprise the Takarazuka Ballet from Tokyo opened an engagement in the Hall of Music at the New York World's Fair May 21. This ballet company is said to be a Japanese edition of the Ziegfeld Follies.

●

VALYA VALENTINOFF was out of the Paradise Restaurant floor show for several days due to bruises received from a fall.



—*Grace Voss*

ORESTE, *who will be soloist at the St. Louis Municipal Opera this summer*

SERGE OUKRAINSKY appeared in a benefit performance for the Glendale Society for Crippled Children at the Glendale High School. He gave a long program assisted by his group, and he himself appeared in some of his best known numbers, the *Idol Dance, A Crucifixion*, and *Persian Dance*. He also appeared in two duets with Marjorie Hall, and the entire group appeared in a new *Suite Romantique* by Chopin.

Walter Ware

BRUCE R. BRUCE reports: The Four Brucettes who are now in Cleveland will open soon in Mexico City . . . The Big Six Brucettes have closed in New York and are now playing dates in and around Chicago. The Versatile Brucettes are in Peoria, Ill. . . . Maxine and Clayton are at the Blackhawk . . . Marie Laufter is drum major at the Palace Theatre for two weeks . . . Doris Haley is at the State Lake . . . Keith Hallenbeck has been dancing at the Edgewater Beach Hotel . . . Elizabeth Smith and Mary Miller have just closed at the Oriental Theatre and Dorothy Dixon has just closed at Harry's New York Cafe . . . Fritzie Luhr and Catherine Leonarda have been learning new Bruce routines . . . Jacqueline Cornell has been playing at the State Lake . . . Ed. Gruis, Joan Flannagan, Florence Messersmith, Margo Wilson, Phyllis Olsen and Jean Jemiola will all work Fairs this summer.

●

MURIEL KRETLOW reports: Betty Lou and Orrin have been booked with Bob Crosby's Band following a run of fourteen weeks at the Blackhawk . . . Another Kretlow line is at the Lotus Restaurant in Washington, D. C. . . . Mary Stone, soubrette, is

(*Continued on page* 36)

MARY KATHERINE DOUGHERTY, *who has appeared in the Nimura studio concerts*

—*Volpe*

Code of Terpsichore

by CARLO BLASIS

World's supreme authority upon the Ballet.

Published in 1820

With Notes by ALFONSO JOSEPHS SHEAFE

First installment appeared in the Nov. 1936 AMERICAN DANCER
(Continued from last month)

CHAPTER XV.

ON THE RELATION SUBSISTING BETWEEN MUSIC AND DANCING

"Music and dancing are a married pair."
(Lucian.)

The ancients required that a perfect agreement should exist between the expression of music and the movements of dancing. Every gesture and every change of countenance in the performer was supposed to be produced by the peculiar measure and rhythmus of the air; and the air was made to respond and reflect, as it were, every pantomimic movement in its melody and modulations.

NOTE. The measures, movement, and character of Grecian music.

"The *Pyrrhic* (" "), and the *Tribach* (" " ") are employed to express the light and joyous movements of the satiric dance; slow and sedate movements are accompanied by the *Spondee* (— —), and the *Molossus* (— — —); passions of a quiet and pleasing character may be represented by the *Trochee* (— "), and sometimes by the *Amphibrach* (" — "), which latter is a sweet and gentle measure. The *Iambic* (" —) is full of force and fire; the *Anapest* (" " —) is nearly of the same nature, expressing violent and warlike movement. To express gaiety and joy, we should employ the *Dactyl* (— " "), whose character corresponds very well with such feelings. The *Antipast* (" — — ") gives a striking idea of whatever is rude and clownish. If we would express rage and madness, not only should the *Anapest* be employed, but the fourth *Paeon* (" " " —) also, which is still more effective."
(Vossius.)

In the cultivation of such an art, both taste and reason should be consulted. This agreement was made by the Italians an important study, particularly with respect to their pantomimes. But, as has been already observed, it is not necessary to proceed to the extent of affecting to present a step or gesture for every note. Dramatic illusion may be destroyed by being overacted.

Music is an essential part of the ballet; by its powerful means, the truth, force, and charm of pantomimic acting is brought to perfection; and by their delightful union the most surprising effects are produced. (See that part of the *"Theory of Theatrical Dancing"* which treats of music.)

The music of the ancients, as well as their poetry, contained a variety of rhythmuses, measures, and styles, the nature of which served to express the sentiments of the soul in a most impressive manner. The most particular attention was paid in suiting the action to the music exactly; and those who failed to observe this rule were severely attacked and censured.

Scrupulous care should be taken to adapt the music with precision to the pantomimic gesture. Particular attention also should be paid to avoid those mistakes of which we are but too often witnesses, namely, the ridiculous endeavor to suit an air taken from a serious opera to the action of those who are performing in a comic scene; and, on the contrary, pretending to represent the discourse of two grave characters by playing gay dancing music. This would be doing, as the satiric artist has it,—"Cantar su la ciaccona il miserere." (Salv. Rosa.) or dancing a Hornpipe to the Dead March.

The music should describe the characters and passions belonging to it; striving to strengthen and complete the picture. The accent and melody of the airs should always vary with the subject of the ballet. The music of an Asiatic ballet ought certainly to be of a different character from that of which the scene and action lie in a village; again, the rhythmuses and melody of the airs in a mythological ballet must not be of the same species as those of a ballet of chivalry and romance. A perfect analagous accord should subsist between what we see and what we hear. The ideas of the composer should accord with those of the author; and the labors of both should be ever most closely and agreeably united.

Let us profit by the example of the ancients, and attend to the lessons of the great masters of Italy. By these means the multitude may be reclaimed to a just taste for music of a description truly pathetic, capable of delighting the soul as well as the sense; of a style, also, so pure that it ceases to delight as soon as the artist neglects the rules of science and the laws of reason.

NOTE. The science of music appears unhappily to be somewhat on the decline. The styles of music peculiar to each class of the drama are now confounded; modern musicians seem to have forgotten that such men as Pergolese, Jomelli, Sacchini, and Cimarosa ever existed; at least, such a conclusion may be deduced from the fact of their paying so little attention to the models for every style that those talented men have left behind them; were the works of these composers deeply studied, dramatic music would, perhaps, become more appropriate and natural. But I have spoken more at length upon this subject in *"Observations upon Singing, and the Expression of Dramatic Music,"* and also in an *"Essay upon the Introduction of Italian Music into France."*

CHAPTER XVI.

ON DECORATIONS

"Loin les ornamens froids, les details superflus, Tout ce qu'on peint de trop pese sur le tissus."
(Lemierre.)

Aristotle recommends embellishment, and, indeed, productions of importance stand in need of such an addition. A theatrical representation, to be complete, requires decorations, properties, and costume; for acting and declamation may be fine, and singing charming, but they still stand in need of these powerful and palpable illusions.

D'Alembert justly remarks how small and faint is the dramatic charm that is exhibited at the performance of French tragedies. Those productions, although of a noble nature, can never produce the effect intended unassisted as they are by theatrical embellishment.

It is an easy matter to dazzle the multitude by too great a display of machinery and ornament; and when these are not required by the subject, I feel justified in treating them with contempt; with respect to the ballet, it is rather on pantomimic expression and on dancing that I will rest my claim to approbation; and from the proper application of these two arts I dare augur entire success. I should not seek merely to justify the eye, I would attempt to touch the heart also. A good pantomime explained by good music, is capable of moving the heart deeply.

Costume, properties, machinery and decorations are particularly requisite in embellishing the Grand Ballet.

NOTE. The properties (accessories) of a theatre consist of whatever, in scenery and decorations, is of a detached and portable nature, such as furniture, firearms, and instruments of every description, whether for use or pleasure. In Italy, a most particular attention is paid to this department.

This theatrical display is indispensable also in pieces of the fabulous or heroic kind. If the study of painting be considered necessary to a full knowledge of the art of dancing, the assistance of that art is required in adorning the entire action. When, however, these embellishments do not arise out of the subject, and so become necessary to it, they lose their charm, and become useless and heavy.

"It appears to me," says Douberval, "that the most essential parts of the ballet are dancing, pantomime, music, painting; and all other embellishments should be

"Per bellezza di parti aggiunte insieme,
Econ giusta misura in un composte."
(Tasso.)

It is a systematic and harmonious union of these by which the senses are delighted, nay, even ravished. Though embellishment should be properly introduced, still it is not on that alone success depends. The heart must be first interested, and the study of ornaments may follow as secondary; and it belongs to taste and judgment appropriately to arrange them, placing them only where they seem to be required. Pantomimic action must claim our principal care throughout the piece, to which scenery and embellishment are certainly necessary, but subservient.

When an indifferent composer is determined to obtain success, he finds himself obliged to display to the public tinsel finery, dazzling colors, properties of every description, dresses bedecked with gold and silver, a multitude of mechanical tricks, and a crowd of characters.

He expects by all this theatrical noise and parade to excite the interest, but he is deceived. The production pleases for a while, while critics and connoisseurs inform him to what rank he belongs. The self-constituted artists, who would wish to adorn themselves with the laurels of talent, act like the pupil of the celebrated ancient, who, unable simply to represent the beauty and grace of Helen, dressed her in jewels and embroidery. "You must paint her handsome, not rich," said his master. That which pleases the eye without satisfying the mind, is not received long.

(Continued next month)

The Ballroom Observer

by Thomas E. Parson

A FORUM OF SOCIAL DANCE

NOT long ago a letter was received by this department in which the writer, a ballroom teacher in a mid-western city, stated that his pupils, juveniles and adults alike, seemed to be laboring under the notion that any style of ballroom dancing in less than the "smart New York manner" was not worth the time spent in learning. He went on to say that he had never visited New York, but intended to do so this summer, and asked that we advise him of the dancing spots in which one could get a glimpse of the type of dancing he had heard so much about.

Now, if one wished to press a technical point, that so-called "smart New York manner" might apply to the styles in vogue anywhere between Coney Island and the Bronx, since both are a part of that vast expanse of territory which is New York City. Yes, this is a mighty big town, despite the fact that for a nickel one can leave Coney's Steeplechase Ballroom, where Sandy Schell's Red Jackets set the tempo for the jitterbugs of South Brooklyn, and ride all the way to Harlem's Savoy Ballroom, where an unbridled version of the *Lindy Hop* is unleashed nightly to the persuasive hot licks of Benny Carter's sizzling saxophonists. It is safe to say, however, that the area in mind when speaking of that "smart New York manner" does not extend beyond the middle part of Manhattan Island, wherein is located the Broadway, Fifty-Second Street, and Fifth and Park Avenue sectors. It is also safe to say that one could, by visiting a dozen picked spots within this comparatively small area, see just about every conceivable type and style of dancing — imported and domestic — the "smartness" of which would depend upon the individual's taste.

In suggesting the spots where the visiting ballroom teacher would be most likely to get a glimpse of prevalent trends, our first choice would be, for very practical reasons, Broadway's two public dance halls—Arcadia and Roseland. Both have been, for many years, the rendezvous for those who like their dancing straight—without food or drink. Usually, two bands are on hand to supply continuous music in every tempo and rhythm—bands which play to those who dance for the sheer love of dancing! Many top exhibition teams are graduates of Arcadia and Roseland. An evening at both places should be the aim of every ballroom teacher who comes to New York this summer, for these are the spots wherein will be gathered New York's real "dance public." Go with a partner, or mix with the crowd.

On the other hand, if your clientele back home will be more interested in knowing what "society" dances, you might start with the Astor Roof, where Rudy Vallee is crooning sweet nothings to the debbies of Times Square. Better plan to do it before July 2, that's when he gives way to Ben Bernie's gang. Ten blocks south, on the Pennsylvania Roof, Tommy Dorsey is swinging it to the delight of, among others, those Long Island commuters who missed (?) their last train home.

A few steps from Roxy is the Taft Grill, popular with those who like a bit of lunch with their dancing. Enoch Light supplies the incentive for the latter. Then there's Jan Garber (remember his waltzes) in the New Yorker's Terrace Room, and Larry Clinton in the Park Central's Cocoanut Grove.

On the other side of town Guy Lombardo, old-fashioned enough to play an occasional unswingy tune, gives out swell music for a swell bunch of dancers in the Roosevelt Grill, while around the corner Happy Felton's music in the Biltmore's Bowman Room creates a few capers well worth watching. The nimble fingered Eddie Duchin will take over the Starlight Roof of the Waldorf-Astoria when Hal Kemp starts his jaunt around the country which will include a week at Virginia Beach, the Steel Pier at Atlantic City, the Ritz Carlton in Boston, and the Eastwood and Westwood Gardens in Detroit. Downstairs in the Waldorf's Sert Room Xavier Cugat is playing to the keenest rumba and tango crowd on Park Avenue. Smooth is the word for it. However, if you like your rumbas with a little more *zing* (is that the word for it?) try the Havana Madrid. But, if it's the *ne plus ultra* of the Spanish definition of terpsichore you seek, take the West Side IRT downtown to Christopher Street (that's in Greenwich Village). There you will find El Chico, a most charming bit of old Spain reigned over by Benito Collado. There's nothing else exactly like it in New York.

If you like the dizzy heights, Radio City's Rainbow Room will provide the thrill, and Eddie Le Barron will play the sweetest Waltz music since Wayne King. Smart crowd, smart dancing. Don't be fooled, though, that couple you're likely to eye closely may be from your home town despite their "smart" manner. And, if your appetite for waltzes is still undiminished, try Charles Baum's music in the Iridium Room (St. Regis). Then, if you want to recapitulate what you have seen, ride up to the roof of the St. Regis, where Joe Rines plays everything for a crowd that can dance just about everything.

What? You want more? Then hold tight!—we're on our way to the Savoy in Harlem. That's where the *Lindy* originated, and that's where the *Lindy* is still the dance to reckon with. White folks are welcome, but you must act like ladies and gentlemen. And if you decide to test your own ability on the floor—watch your step! Not that you are any more likely to get stepped on or pushed around than at other places you have visited, but that big fellow on the sidelines knows his *decorum*.

If your pupils are laboring under the notion mentioned in the first paragraph, then a tour of New York's popular dancing spots, as outlined, and properly announced when your season begins back home, may mean more business. Furthermore, if they do feel this way about it, a rose by any other name, in this particular instance, would *not* smell just as sweet. After all, you are teaching ballroom dancing for the purpose of making money. Give your pupils more of what *they* want, and a little less of what *you* think they should have. A sale is usually made when *you* have what they *think* they want, and if they think that only those dances "in the smart New York manner" are worth the time spent in learning, just remember that the customer must be pleased!

Honor Roll ★ ★ ★

This month's Honor Students, reading from the top, left to right, are: VIRGINIA, MAUREEN *and* JEAN HICKEY, *of the Lottie Atherton School, Malverne, N. Y.; the* SHAPIRO SISTERS, HAZEL, AUDREY *and* LILA, *of the Dorothy Kaiser School, Glendale, L. I.;* CARMEN SCANZO, *graduate pupil of the Roma Serra Studio, Pittsfield, Mass., who is now with the Chester Hale Girls at the International Casino;* DORIS JEAN ISBEL, *a pupil of Marian Venable, Washington, D. C.;* MILLICENT MARIE ALLEWELT, *niece and student of Norma Allewelt, Syracuse, N. Y. (Photo by Robert D'Agostine);* JOAN FREIDAY, *pupil of Leona Turner, of South Orange, N. J.;* MARY MARTHA ROSS, *pupil of Rene P. Hill, Wayne, Pa.*

DANCE EVENTS REVIEWED

(*Continued from page* 22)

SAN FRANCISCO
by GUILLERMO del ORO

DORIS HUMPHREY AND CHARLES WEIDMAN AND DANCE GROUP, *Curran Theatre, April* 23.

This modern dance group presented one of the most interesting programs of its type San Francisco has seen this season. Notable were the many classic figures performed by the soloists in their various compositions, while the group in contrast made impressive designs in the typical plastic style we have been led to expect of all modern dance groups.

As a result of their early dance training Miss Humphrey and Mr. Weidman are capable of presenting a program that approaches real theatrical entertainment with only musical gymnastics as a medium.

The opening number, *To the Dance,* was gay and colorful with an excellent sequence of dance patterns composed by Doris Humphrey and Charles Weidman.

Traditions was an amusing study of how man will cling to his habits until he becomes conscious of those about him following different courses. Reluctant at first to change he gradually relinquishes his hold on the old thought only to replace it with another equally as binding. The choreography is by Charles Weidman who presented it with the capable assistance of Jose Limon and George Bockman.

Charles Weidman again showed his talent for comedy, when, later in the program he impersonated the child in *Race of Life.* Doris Humphrey and Jose Limon were excellent in the roles of the parents. All in all it was very entertaining in spite of it being undeniably silly and sometimes a little weak.

In this program in which other numbers presented were *Passacaglia in C. minor* and *Excerpts from New Dance,* these seemed particularly worth mentioning, their merits being, originality and a strong endeavor in artistic expression.

The lighting was exceedingly well done and the costumes, being in true keeping with the thoughts behind the various compositions, were in excellent taste, less abstract and so far more attractive than the almost uniform type of costume we associate with all modern dancers.

• LOS ANGELES
by DOROTHI BOCK PIERRE

VELOZ AND YOLANDA, *Philharmonic Auditorium, April* 19.

John J. Stein presented the ballroom team of Veloz and Yolanda in a concert performance, supported by Ted Fio Rito and his orchestra, with Jerry Shelton, accordionist as their personal director-accompanist.

They gave a long program and no dance on the program was of concert calibre, but the cafe-society audience, many of whom most apparently had never been in the Auditorium before, thoroughly enjoyed the dances, and themselves.

Veloz and Yolanda are a charming couple; she is beautiful and wears exquisite gowns, which might have had greater variety of style for such a program; they have a very smooth and effortless technique, but they are not dancers. By that statement I do not mean to imply that they should perform exacting exhibition feats or extraordinary technical *tours de force,* if only they had the "feel" for dance, if they had abandoned themselves to the rhythms of the music, but each number he danced with permanently bent knees, while she, much too conscious of her clothes, archly raised her shoulders, sunk

(*Continued on Page* 38)

Bulletin

DANCING MASTERS of AMERICA, Inc.

and Its Affiliated Clubs

by WALTER U. SOBY

BIG SHOW AT THE FAIR

AFTER considerable deliberation among the members of the World's Fair Committee regarding the D. M. of A. presenting a program at the World's Fair on August 2, a decision to put on a show at the World's Fair on that day was finally reached.

At the last meeting of the Committee, held on April 23, it was thought best not to make any definite plans for a show until after the opening day which was Sunday, April 30, and until we could secure more complete information as to what part the D. M. of A. could play in furnishing an entertainment at the Fair on August 2.

Mr. Oscar Duryea, World's Fair Convention Chairman, has been advised that facilities are now available for a D. M. of A. show, at the Special Events Building and consequently, President Leroy Thayer has given Mr. Duryea complete charge of the event. D. M. of A. members who have pupils that they would like to present at the D. M. of A. show, or who would like to dance themselves, should communicate with Mr. Duryea immediately. Only one number from each school or by each member can be placed on the program. Members entering their pupils will be obliged to assume all responsibility of expenses such as transportation, housings, meals and cost of musician, etc. Address all communications to Oscar Duryea, Hotel Ansonia, Broadway and 73rd St., New York City.

•

D. M. OF A. 1939 BROCHURE

The annual 1939 D. M. of A. brochure has been mailed to all members of the D. M. of A. It contains a complete schedule of all classes of dance instruction for both the normal school and convention, listing of committees, announcement of entertainments, tuition rates and photographs of all the national officers and faculty. A copy will be mailed to dance teachers, who are not members, upon written request, to Walter U. Soby, Sec'y-Treas., 553 Farmington Ave., Hartford, Conn.

•

HONOR BANQUET

President Leroy H. Thayer of Washington was guest of honor at a banquet given at Wilkes-Barre at the special meeting of the Associated Dancing Teachers of Pennsylvania and New York, affiliated Club No. 20, on Sunday, May 28. It was called the Leroy H. Thayer Banquet.

•

DELEGATE DIRECTORS

Since the printing of the last issue of THE AMERICAN DANCER, at which time several of the delegate directors of the various clubs were announced, the following have been appointed and will represent their clubs at the D. M. of A. convention this summer: Lea Brandin of New Orleans, representing the Louisiana Association, Club No. 6; Jack Bowman of Wilkinsburg, representing the Pittsburgh Club, No. 10; Dorothy Donelson of Little Rock, Ark., representing the Tennessee, Arkansas and Mississippi Club No. 23; and Leo T. Kehl, of Madison, Wis., representing the Dancing Masters of Wisconsin, No. 12. Other delegate directors will be elected at the June meetings of the various Clubs.

•

WISCONSIN CLUB NO. 12

The Dancing Masters of Wisconsin held the last meeting for the season at the studio of Secretary Cleo P. Smith, Fond du Lac, Wisconsin, on Sunday, May 14, and closed with the annual May banquet. Those who taught are Claudia Druschke, Milwaukee, Ballroom; Juanita M. Arno, Oshkosh, Character; Elizabeth Fagley, Beloit, Modern; Adele Artinian, Milwaukee, Tap Routines. There was a floor show from 4:30 to 6:00 o'clock. Entertainment furnished by pupils of Mary Lou King, Jack Wolfram and Vesper Chamberlain. Miss Chamberlain was Master of Ceremonies for the day.

ALBANY, N. Y.

Gertrude Hallenbeck, daughter and assistant teacher of Oscar Hallenbeck of Albany, made her "dance debut" on Monday, May 15, at the Albany Girls Academy. Miss Hallenbeck danced seven numbers.

•

TENN., ARK. AND MISS. CLUB

At the last meeting of the Tennessee, Arkansas and Mississippi Dance Teachers Association, Club No. 23, a new set of officers were elected. Besides the President, Miss Gladys Reeves, and the Secretary, Mrs. W. M. Smith, the following Directors were elected to office: Marjorie Duckett, Whitford Price, and Dorothy Donelson. Dr. W. S. King was elected Sergeant-at-Arms.

•

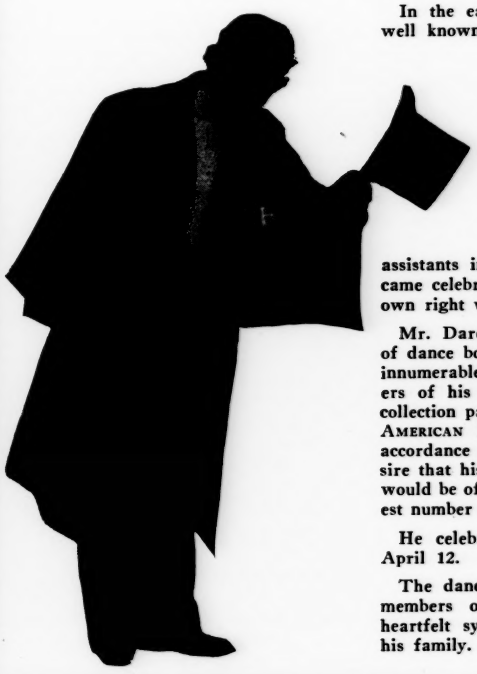
WARNING

Miss Irene DeForge of Rutland, Vermont, has had an unusual experience of being approached by two men with a proposition of soliciting pupils for her school. Miss DeForge became suspicious that the men were a bit questionable and later found out that they were endeavoring to collect money as a down payment on courses from parents in her town. She states that a competitor had the same experience. Members are warned that if anyone approaches them for the purpose of soliciting pupils for their schools, they should make sure they have the permission of the Better Business Bureau or Chamber of Commerce in the City in which the solicitation is being made.

(*Continued on Page* 38)

In memory of L. E. DARE

All DMA members and his many friends throughout the country will be saddened to learn of the death in New York on May 12 of L. E. "Larry" Dare after a brief illness.



For many years he was a characteristic and beloved figure in the dance world, and although he had not been actively engaged for some time, he retained an alert interest in all dance activities until the very last.

In the early days, Larry Dare was well known and widely acclaimed for the spectacular pageant he staged for various civic occasions and for the Paine Fireworks Company. At the same time he conducted a successful stage dancing school and smart ballroom classes in New York City and various communities. Among his assistants in those days who later became celebrated dance teachers in their own right was Oscar Duryea.

Mr. Dare acquired a fine collection of dance books in many languages and innumerable pictures of celebrated dancers of his and earlier periods. This collection passed into the hands of THE AMERICAN DANCER two years ago, in accordance with Mr. Dare's special desire that his library be placed where it would be of the most value to the greatest number of interested people.

He celebrated his 81st birthday on April 12.

The dance profession joins with the members of the DMA in extending heartfelt sympathy to the members of his family.

Student and Studio

CLAIRE MIRIAM LEEDS, *teacher and concert dancer of Allentown, Pa.*

GERTRUDE BLANCK, *head of her own school in Schenectady, N. Y.*

Ballet in Yellow, a number presented by the pupils of the FRANCES ULAMPERL *School, Topeka, Kansas*

• NEW YORK, N. Y.—The students of the Sonia Serova School of Dancing closed the term with a successful recital held at the Nora Bayes Theatre, Sunday afternoon, May 14. Children's classes will re-open September 30. •

The Novikoff Russian American Ballet won a silver trophy cup for Russian dancing which was presented by the New York Mirror at the New York World's Fair 1939 on Sunday, May 21.

•

Summer courses will be taught by Doris Humphrey, Charles Weidman and assistant teachers George Bockman, William Bales, and Eva Desca, from June 5 through September 1. Following the June course in New York City, Miss Humphrey, Mr. Weidman, Jose Limon and Katherine Manning will be at Mills College, California for the Bennington School of the Dance session. Miss Humphrey and Mr. Weidman will also teach at Greeley, Colorado; Perry-Mansfield Camp, Steamboat Springs, Colorado; and Minnesota Lakes, returning to New York in August. During their absence New York classes will be taught by their first assistant teachers, George Bockman, William Bales and Eva Desca. •

Huapala sailed for Bermuda on the S. S. Manhattan May 25, for three engagements. The Lukewela Orhestra, now playing at the Mon Paris and at the Roosevelt Hotel in summer, will accompany her performances. Huapala's course in Hawaiian dance at the Marion Durbrow Venable Studios, Washington, D. C. has been extended until the end of June. •

Jimmy Payne announces that Zanette, of the ballroom team Manya and Zanette, will give a summer course in ballroom dancing at his Carnegie Hall studio. Don Marino will teach ballet.

•

Jack Stanly has announced that he will introduce a new tap technique, incorporating the fundamental exercises necessary to good tap dancing in a way that they are not elementary or tiresome, when he teaches at the DMA Normal School this summer.

•

Oscar Duryea celebrated his fiftieth anniversary as a successful teacher in New York with an affair at Beekman Towers, May 25. Edith Emmett gave an exhibition of Scottish dances accompanied by Pipe-Major William Morley. One of Miss Emmett's pupils from Denville, N. J., also appeared in a toe number, *Blue Danube*. Sylvia and Walter, an exhibition team, also appeared.

• WOODSTOCK, N. Y.—The committee in charge of Ulster County and Kingston Day at the New York World's Fair, June 26, have arranged for an elaborate program of entertainment which features a dance presentation by Alexis Kosloff of this city.

• SOUTH ORANGE, N. J.—Closing exercises of the Leona Turner School of Dancing will be held Saturday, June 17 in the form of an all day picnic at Echo Lake Park. About 135 children are expected to attend. Miss Turner's closing recital *Take a Letter* held May 19 at the Columbia High School in Maplewood met with great success.

• MERCHANTVILLE, N. J.—The annual recital of the Gladys Kochersperger's School of Dancing *Summer Day* was presented to large audiences on May 12 and 13 at the Pennsauken Junior High School.

• ARDMORE, Pa. — Marjorie Carter of this city held the most successful recital of her career on April 29.

• HARTFORD, Conn. — *Preview of the New York World's Fair in Dance* was presented by the girls of the American School for the Deaf Friday, April 28 at the School Assembly Hall, to a capacity audience and met with much success. Doris E. Gibbons who is secretary of the Dancing Teachers' Club of Connecticut, has been on the faculty of the school for seven years.

• PITTSFIELD, Mass. — Miss Eleanor Wellspeak, assistant to Miss Roma Serra, was the featured dancer in the program presented May 23 at the Pittsfield Elks Club by the Roma Serra dancers. *Roma Serra Dancers at Maytime Frolics* was presented May 2 in Dalton, Mass.

• NEWNAN, Ga. — Edwin Strawbridge assisted by Virginia Miller will give performances and conduct courses in ballet technique and dance appreciation at the Hettie Jane Dunaway Gardens, Newnan, Georgia, from July 3 to August 5. The course will accommodate boarding pupils and from the classes Mr. Strawbridge will select dancers for his company which will tour America for the fourth consecutive season of 1939-40.

• CLEVELAND, Ohio.—Miss Eleanor T. Flinn, who for 43 years taught dancing and good manners to the young people of Cleveland's leading families, died here June 3. Active until she was stricken with a heart

ANN CLICK, EMILY DE LOACH *and* SYLVIA LINGO, *talented pupils of the Joyce School of Dancing, Spartanburg, S. Carolina*

attack, Miss Flinn had been assisted in her classes by Donald Sawyer of New York, who made the trip to Cleveland on alternate weeks to teach for her.

• CLEVELAND, Ohio — Miss Carol Verne and students will hold their annual Carol Revue *Ferdinand in Fairyland* Friday evening, June 16 at the Shaw High School. Having combined both the Brecksville and Cleveland studios, this year's recital will be even larger than last year's revue. Miss Margie Marks, assistant at the Carol studio, danced at the Annual May Dance given by the Cleveland and Ohio Association at Bedford Glens, May 28.

• SOUTH BEND, Indiana—*Fantasies of 1939,* the annual show of the Maxene Mollenhour School of Stage Dancing, will be presented June 13 at the Central Senior High School Auditorium. All students of the school have an active part in this variety program of four separate acts and it will be closed with an exhibition ballroom dance by Maxene Mollenhour and Art Granger.

• LOUISVILLE, Ky. — The Freiberg School of Dancing presented their 1939 dance revue Friday, May 19 at the Scottish Rite Temple. Miss Croley, for many years successful teacher at the Freiberg School has left for her new home as she was married in January and is giving up her dancing. Mary Ann Beville, who will take over her classes, was introduced to the children at a party June 5.

• CHICAGO, Ill.—The last meeting of the present term of the Chicago National Association of Dancing Masters was held Sunday, May 7 at the Congress Hotel. The faculty for this meeting included Gretchen Berndt Schmall, Hal Christian, Elsie Stigler and Adolph Franksen.

The Annual Normal School and Convention will be held during the month of August, with many excellent teachers comprising the faculty. A large attendance is expected.

•

The Gladys Hight School of Dancing is presenting a dance concert in the Grand Ballroom of the Edgewater Beach Hotel, a spring revue in the Sovereign Hotel, a children's recital at the University of Chicago High School, and the Hight Ballet Company in the Michigan Avenue Hight Theatre. Gladys Hight's New York sightseeing tour, combined with her New York teacher's course has been arrangd to give teachers a thrilling vacation, taking them to museums, art galleries, night clubs, theatres and unique foreign eating places. THE AMERICAN DANCER has arranged a special evening program at the Kamin Dance Galleries.

•

Capezio announces that his Chicago branch will be temporarily housed at 36 West Randolph St. in the Delaware Bldg. until completion of the new Capitol Bldg. at which time they will return to the building in which they have always been located, occupying quarters especially designed for them in the modern manner.

• CHATTANOOGA, Tenn. — Two hundred dancing pupils of Miss Inez Hyder gave their closing recital *The Vanities of 1939,* Monday, May 29 in the Community hall of Memorial auditorium, to a capacity audience. All dancers were effectively costumed and presented to orchestra music.

• ST. LOUIS, Mo.—The Lindell School of the Theatre has succeeded the Meglin-Fanchon and Marco School of the Theatre. R. O. Dugger is manager of the new school, Joseph Kaye, tap instructor, Miss Florence Hanick, vocal teacher and Willard Holland dramatic instructor.

• DALLAS, Texas. — Ladislas Farago, noted writer, who has been touring America in an attempt to capture the spirit and life of America in a projected book *Between Two Oceans* was impressed with the number of dance schools in this city. He was attracted by the system of painted footprints on the floor of the Sam Bernard studio and spent more than five hours shooting pictures of the instruction method.

• COLON, Panama.—Attention is called to the fact that THE AMERICAN DANCER erroneously placed Raycelia Fry's School in Colon, Puerto Rico whereas actually the school was located in Colon, Republic of Panama. There is no such city in Puerto Rico.

• LOS ANGELES, Calif.—Nico Charisse is making plans to build second story offices on his studio building. Mr. and Mrs. Glen Behymer gave a reception honoring Mr. Charisse, Miss Sid Finlea and Miss Anita Camargo preceding their recent concert.

•

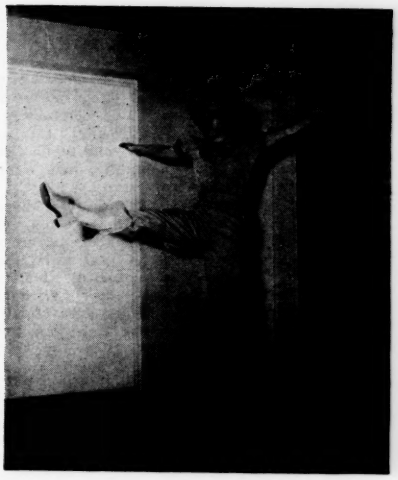
Maurice Kosloff is proceeding with plans to open eight branches of his school in major cities throughout the United States. The first branch will be opened in Long Beach, California, within a month.

•

Marcella Rey's Ernest Belcher School of the Dance gave its annual spring recital May 18, 19, and 20. This year the title was *Madcap Heiress.*

•

Paquerette Pathe, director of the Joos-Leeder school appeared with her group several times during May.



LORRAINE KRUEGER, *an artist pupil of Nico Charisse, who was first seen in RKO's New Faces and still under contract to the studio*

ANA LOUISA GARCIA COBRERA, *in a Mexican dance, pupil of* LOTTI T. DE CORDERO, *Puerto Rico*

JEANNA BOUKYDIS, *ten year old pupil of* MME. SONIA SEROVA, *New York*

A scene from The Canary and the Nightingale, the annual spring recital of ELIZABETH DURRELL'S *pupils at the Anita C. Metzger School of Dramatic Art and Expression, Atlantic City, N. J.*

ARE THERE MORE PUPILS

(*Continued from page* 21)

And now, having more or less drawn a picture of the potentialities on a national scope, let's look into your own community, and see if the effort is worthwhile. Just to make it a possibility for everyone to do the figuring for his own community, look over the statistics given below.

The United States Census figures show that there are slightly more males than females in this country. For practical purposes, we'll call it 50-50. A portion of the population, suitable material for enrollments in dancing schools, includes (for ballroom purposes largely) those between ages 18 and 30. That draws a rather fine limitation, but let's concede that those over 30 are already "settled down" into routines hard to dislodge. Quoting the census, we find that 22% of the population comes between the ages of 19 and 30. Just to keep it in round numbers, and make it easier to follow, we'll call it 20%-plus.

The Census also points out that 28%-plus of the population is aged between 4 and 17. Roughly, we'll figure on 30%-minus, for this group, covering the greater proportion of the usual juvenile students of tap, ballet, acrobatic, etc. Before we begin to use these figures, however, we must make allowances for the colored races, who are not normally enrolled in dancing classes, and which Uncle Sam lists as 10% of the population (your area may be more or less, so correct your initial calculations accordingly).

Now, below is a set of figures with spaces left in which you can enter the numerals of your own area, and thus get a bird's eye view of what YOUR community has to offer as a possibility when thoroughly conscious of the dance.

The net result for calculations upon which it would be fairly safe to gamble shows that a city of 30,000 could well afford to send 282 people between the ages of 4 and 30 to learn ballroom dancing, and that such a figure is not at all an impossibility, if proper publicity, advertising, and organized propaganda were effective. That same city of 30,000 indicates by the same calculations that there should be a field for approximately 436 children between the ages of 4 and 30 for dancing school pupils.

That's "Averagetown." If your city has a large slum area, you must make allowance for that, which means a lesser list of prospects. If, on the other hand, your city is largely residential, without a good proportion of poorer people, your figures should show a larger number, because it is an "above-average" city for dancing school possibilities.

Clear your mind of the figures you set for your town, and jot down the number of pupils you estimate are being taught in each of the schools within your community. Of course, large city groups will find this almost impossible. Break your figures into ballroom and "tap-ballet" and compare the totals, including your own, with the figures shown in the chart you filled out. The difference indicates the number of prospects still untouched in your community.

City	Total population	Deduct 10% for colored races	Net usable population	Percentage population between 4 and 30	Number of people between 4 and 30
Averagetown	30,000	3,000	27,000	50%	13,500
(Your town)	———	———	———	50%	———

That figure in the right hand column, which you will fill in, represents the NET *usable* population. In other words, if every male and female between these ages were to take lessons, that is the number you could expect. However, the law of averages plays an important part, and the dance, as an attraction, competes with many other forms of art or amusement, so the following figures will still further indicate a breakdown of the original figure. Fill in your own city's figures in the blank spaces provided, and work on the figure YOU show in the right hand margin above, as the "Net usable." Use the percentage shown in the chart below.

		MALE				FEMALE			
	Net usable population	aged 4-17	% of usable	aged 18-30	% of usable	aged 4-17	% of usable	aged 18-30	% of usable
Averagetown	13,500	4050	30%	2700	20%	4050	30%	2700	20%
(Your town)		———	30%	———	20%	———	30%	———	20%
Ballroom Potentials*	645	80	2%	135	5%	160	4%	270	10%
(Your town)		———	2%	———	5%	———	4%	———	10%
Ballroom PROSPECTS	282	40	1%	54	2%	80	2%	108	4%
(Your town)		———	1%	———	2%	———	2%	———	4%
Tap-Ballet, etc., Potentials**	913	40	1%	9	1/3%	810	20%	54	2%
(Your town)		———	1%	———	1/3%	———	20%	———	2%
Tap-Ballet, etc., PROSPECTS	436	4	1/10%	None	None	405	10%	27	1%
(Your town)		———	1/10%	———	———	———	10%	———	1%

Note the distinction between potentials and PROSPECTS. The total of 645* gives us a potential field of 1 out of every 5, as an average who *might*, if approached at the proper time, or in the proper manner, be interested. The same holds good for the figure 913**, covering the tap and ballet group. But to get *prospects*, in other words some arbitrarily set goal at which to drive, we must concede that many of the potentials will NOT respond to an approach. We are reducing the "1 out of five" to an average of fifty per cent, or approximately one-half, in the ballroom group, and cutting still deeper into the percentage for prospects in the tap and ballet group, where males are concerned. Where females are estimated, the percentage is again only one-half .

THE CASTLES AND EVELYN HUBBELL

(*Continued from page* 23)

in devising appliances of all kinds, but he had a great dexterity of hand. Among his recreations was the duplicating of the tricks of noted conjurors. When fortune smiled on him, he became a motorist and one of the most skillful and reckless drivers whoever sat back of a wheel. His aptitude for outdoor sports made him a good polo player, while as a horseman there was none who could excel him in riding to hounds. From the day the European war began, he was eager to take part, and finally convinced the British authorities that he was built for an aviator. Castle left his career behind him when he entered the war, and yet when there was a clamor behind the lines for dancing lessons, he was glad to oblige by giving instruction in his art. The qualities which made him a successful dancing teacher made him a past master in aviation instruction. He had a way of building up the confidence and ease of the pupil, that had in it the touch of genius.

While Vernon Castle was in England, Evelyn Hubbell visited him to report on the progress of the school. He gave her a new dance called the *London Taps* danced to the music of "Beautiful Doll." Fred Astaire later made quite a hit with this dance. Comparisons between the Castles and Astaire and Rogers are inevitable, so it is interesting to record Mrs. Hubbell's views: The Castles were by far superior to Astaire and Rogers, chiefly because of their spontaneous dancing, and the ease, grace, and vivacity which characterized every movement.

Through the efforts of Irene Castle, Mrs. Hubbell started Castle House in England in 1920, and it was in London that she had the honor of teaching so many prominent personages, among them the Duke of Connaught, the Crown Prince of Sweden, Prince Henry, and the present King of England, George VI. While abroad, she studied and worked with such prominent teachers as Nijinsky, Dalcroze, Josephine Bradley and Victor Sylvester.

Evelyn Hubbell returned to New York and started her own school of dancing which is functioning with great success, and is the mecca of many teachers from all over the country. Her classes include the Colony Club, Piping Rock Club, Allen Stevenson for Boys, Sacred Heart Convents, Pittsburgh, Cleveland, many in New Jersey, Connecticut, and even as far as California.

Vernon Castle's highest esteem for Mrs. Hubbell is best shown by reproducing the letter he wrote her before sailing to Europe in 1916.

My dear Mrs. Hubbell:

As I am about to leave New York for an indefinite period, I should like you if you will to take charge of Castle House entirely. I leave everything in your hands to do exactly as you see fit, in other words please dear Mrs. Hubbell take my place and anything you do is agreeable to me always. As we have no contract together if it should be necessary, please regard this letter as one.

Yours,

Vernon Castle.

It seems to us that the work so ably started by Vernon Castle and Evelyn Hubbell, although bereft of one, is being brilliantly maintained by the other, and that all who love dancing and teach it, owe a tremendous debt of gratitude to those pioneers of ballroom dancing, Vernon and Irene Castle and Evelyn Hubbell.

D. T. B. A. BULLETIN

By Marguerite Reynolds

As a fitting climax to an eventful season, the New York DTBA has completed its plans for what promises to be its most successful convention. Headquarters, as in previous years, will be the beautiful air-conditioned Florentine Ballroom of the Hotel Park Central in New York. Starting Sunday afternoon, July 23, the affair will extend over a period of six days to Friday, July 28.

More than ever before, the Association's 1939 get-together will feature a wide variety of material to be presented to its members and guests during the week, eighteen teachers having been engaged to cover twelve subjects for a total of thirty-nine hours.

Material sessions start with a demonstration of the new Lindy Hop on Sunday afternoon, by Johnny and Ethel Mattison. Sunday evening there will be a reception and ball in honor of the Association's President, Cedric Lindsay. Monday, Tuesday and Wednesday evenings will be devoted exclusively to ballroom work, and on Friday evening the annual dinner dance will be held.

In addition to the Lindy Hop, Johnny Mattison shares the tap assignment with Alan DeSylva and Bill Pillich. Presenting new ballet material will be Margaret Curtis, Directress of the Metropolitan Opera Ballet School and Vecheslav Swoboda. Hilda Butsova will do ballet technique, with character dances being provided by Adolph Blome.

Alice Sullivan, chief assistant to Gae Foster at Roxy Theatre, has been engaged for novelties. Margy Hartoin, herself a producer, has arranged a musical comedy routine. Lola Bravo, one of New York's finest exponents of Spanish dances, will take care of that department, while Fe Alf returns for a third time to do the modern work for a DTBA Convention.

Margaret Burton Inslee, Dance Directress for the Colony House in Brooklyn, will again present children's dances. The acrobatic assignment this year goes to Lou Wills, whose pupils are in numerous Broadway productions. Exhibition ballroom will be handled by Judith & Jacques, social ballroom by Donald Sawyer, Myrtle Pettingale and Russell Curry, and folk dances by Stasia Jurkiewicz.

ASSOCIATION TO CHANGE TITLE

At the last regular monthly meeting of the season, held May 28, the membership favored the adoption of the title, Dance Educators of America. Established a year ago primarily as a fellowship branch, the title proved, by its brevity and wording, more practical than the Association's original name.

At the special election which took place at the May meeting, Cedric Lindsay was unanimously elected to the Presidency to fill the unexpired term created by the resignation last month of Donald Grant. Renee P. Hill, Wayne, Pa., was chosen to fill the directorship vacancy created by Marion Howell's resignation, and James Donnelly was elected to Mr. Lindsay's former post of 1st Vice President. Delegates to the Board of Directors of the Dancing Masters of America are to be Thomas E. Parson, Cedric Lindsay and Mary O'Moore. Chairman of the information booth to be supervised by the Association at the DMA Convention will be Margaret Burton Inslee.

THOMAS E. PARSON

MARY O'MOORE MARGARET BURTON INSLEE CEDRIC LINSEY

HAL KEMP

Records a Victor Album especially for Dancing Teachers!

Here are the facts:

Victor Album, called "Dance Time," made in response to appeals from dancing teachers for evenly phrased recordings to which already arranged routines can be danced.

Approved by Dancing Teacher's Business Association

Consists of six Victor Records of numbers selected in a poll conducted among dancers in the Empire Room of the Waldorf-Astoria while Hal Kemp was playing there. Selections are: "Lover" *waltz*, "Time on My Hands" *slow fox-trot*, "Let's Do It" *fast fox-trot*, "La Copa del Olvido" *tango*, "Quimbamba" *rumba*, and "La Comparsa" *conga*.

Album features Hal Kemp and his Orchestra, The Smoothies (Babs, Charlie and Little), Nan Wynn and Bob Allen.

•

Price for set of three Victor Black Label Records in an attractive album $2.75

•

Trademarks "RCA Victor" and "Victor" Reg. U. S. Pat. Off. by RCA Manufacturing Co., Inc.

NEW *Higher Fidelity* VICTOR RECORDS

A Service of the Radio Corporation of America

The American Dancer Institute

All books and routines advertised on this page are approved by THE AMERICAN DANCER Institute.

AT A GLANCE
DANCE STEPS FOR YOUR NEXT LESSON!

Steps you will enjoy teaching—steps your pupils will enjoy learning—described in a manner easy to understand.

1. **THE HUB — A Fox-Trot with plenty of pep! Ideal for the Conservative who likes a bit of the swingy style with pivots.**
2. **THE MANHATTAN (New)— From Closed to Conversational, with running Cross-Overs and a Heel-Scuff. Sophisticates like this one.**
3. **GAMES & MIXERS (For Juvenile and Adult Ballroom Assemblies)—Just the thing for putting life into the party.**

ALL THE ABOVE—Plus a copy of the 1938 Edition of

POPULAR BALLROOM DANCES

90 pages — 33 diagrams.

Chock full of steps for everybody! Steps for the Waltz, Fox-Trot, Tango, Rumba, Collegiate Shag, Manhattan Strut and Beginners Fundamentals.

SEND FOR THIS COMBINATION OFFER TODAY!

SPECIAL PRICE—*Limited Time Only*

$2.00 post paid

THOMAS E. PARSON

1776 Broadway — New York, N. Y.

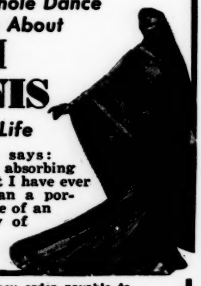
KAMIN BOOKSHOP and GALLERY
15 W. 56th St. Circle 5-7955 New York
DURING THE CONVENTION
Make Our Bookshop Your Headquarters.

Complete! Surprising! Dramatic!

The Book The Whole Dance World Is Talking About

RUTH ST. DENIS

An Unfinished Life



DEEMS TAYLOR says: "One of the most absorbing books of its kind that I have ever read. It is more than a portrait; it is a chronicle of an epoch in the history of the dance."

ILLUS. • $3.75 • Harpers

Make check or money order payable to
THE AMERICAN DANCER
250 West 57th St. New York City

New Tap Terminology
Compiled by TOMAROFF

New Rate $1.75 154 tap steps clearly described including many NEW TERMS. Numerous combinations can be created.

Send cash (registered) or money order to
A. TOMAROFF
420 Sutter Street San Francisco, Cal.

JACK KING PRACTICAL TAP DANCES

POET & PEASANT—Advanced tap set to thrilling music.

BLUE DANUBE—Beautiful waltz rhythm tap with sensational tap turns.

TAPPING CAPERS—Intermediate rhythm, latest tap tricks.

$1.00 Each—All Three $2.00

149-01 Jamaica Ave. Jamaica, N. Y.

Manning Routines By Mail

Any 5 Dances-$3.00
or 10 Dances-$5.00

SINGLE COPIES - $1.00
(Order by number)

NOVELTIES
1. **SPOON-TIME. (Playing spoons in Chef costume.)**
2. **TAP-OLOGY. (School room scene with dialogue in rhyme for teacher and six pupils. Dance.)**
5. **TAPPING BY MAIL. (Boy and Girl pantomime and eccentric dance.)**
6. **DICTATION. (Office scene using Boss and three Stenographers with typewriters.)**
7. **HIGH HATS IN HARLEM. (Novelty strut tap.)**
8. **HITTIN' THE HIGHWAY. (Pantomime tap story of boy and girl trying to thumb a ride.)**
9. **TAP-A-TERIA. (Comedy tap story in a French cafe. Two boys.)**

BEGINNERS TAP ROUTINES
10. **FOUNDATION TAP ROUTINE.**
11. **TINY TOTS TAP.**
12. **BEGINNERS TAP.**
13. **FUNDAMENTAL TAP.**
14. **SIMPLE SOFT SHOE (A).**
15. **SIMPLE SOFT SHOE (B).**

INTERMEDIATE TAP ROUTINES
16. **TAPTIME.**
17. **SWINGTIME.**
19. **INTERMEDIATE RHYTHM (B).**
20. **HOT-CHA TAP.**
21. **INTERMEDIATE RHYTHM BUCK.**
22. **RHYTHM TAP ROUTINE.**
23. **DRUM ROLL RHYTHM. (Military Rhythm.)**
24. **MILITARY TAP ROUTINE.**
25. **SUZI-Q. (Tap Version.)**

ADVANCED TAP ROUTINES
26. **TAP TEASERS. (Rhythm and riff.)**
27. **RHYTHM-TIME. (Rhythm.)**
28. **ASSORTED ROLLS. (Various rolls.)**
29. **THE ROGASTAIRE. (Boy and Girl.)**
30. **RHYTHMETTE. (Rhythm and riff.)**
31. **ADVANCED RHYTHM BUCK.**
32. **BUCK-O-MANIA. (Rhythm buck.)**
33. **RHYTHMOLOGY. (Rhythm off beat.)**
34. **CHINATOWN TAPICS. (Chinese laundry. Two Novelties.)**
35. **BALLIN' THE DRUM (Military novelty. Bouncing ball on drum.)**
36. **DOT AND DASH. (Boy and girl novelty pantomime in a telegraph office.)**
37. **SKIPPING THE BEAT. (Boy and girl. Special song 50c extra.)**
38. **PULLIN' THE SKIFF. (Solo or group hot-cha. Song 50c extra.)**
39. **TANGLEFOOT. (Solo or group hot-cha. Song 50c extra.)**
40. **RIFF-TIME. (Advanced riff rhythm.)**
41. **FLASH RHYTHM. (Snappy hard intermediate.)**
42. **BUCKETTE. (Intermediate Rhythm Buck.)**
43. **RHYTHM BUCK ROUTINE. (Intermediate.)**
44. **ADVANCED SOFT SHOE. (Effective toe and heel work.)**
45. **INTERMEDIATE SOFT SHOE. (Flashy solo or group.)**
46. **FOUNDATION TAP. (Good for beginners.)**
47. **THE DIPSY DOODLE. (A long effective semi-advanced routine.)**
48. **BABY TAP ROUTINE. (Effective for babies.)**

No C.O.D.'s—Send Cash or M.O. to

JACK MANNING

Box 10, American Dancer, 250 W. 57th St. N. Y. C.

Greeted with Enthusiasm Teachers Everywhere Acclaim

TEACHER'S MANUAL OF BALLROOM DANCING

By DOROTHY NORMAN CROPPER

An Authoritative Book by an Undisputed Authority

This is the first time a complete manual for the ballroom teacher has ever been published. Drawing upon her many years of successful teaching in New York City and a knowledge of the average teacher's problems gained through close association with teachers from all over the country who consulted her for normal work, Miss Cropper has compiled a book which should be in the hands of every ballroom teacher.

The Teacher's Manual contains vital chapters on:

Body Mechanics, Ballroom Dance Fundamentals, Music, Ballroom Hints, Tango, Rumba, Foreign Dances, Etiquette and Decorum, Conducting Classes, Cotillion Figures, Organizing Classes, Advertising, Dance Combinations.

"The most valuable and complete work for the ballroom teacher I have ever seen."
***Thomas Parson, Ballroom Editor,* THE AMERICAN DANCER**

Limited Edition $2.50 ORDER YOUR COPY NOW!

ALSO — COMPLETE! ACCURATE! INDISPENSABLE!
DANCE DICTIONARY COMPILED BY DOROTHY NORMAN CROPPER **$1.00**

IHRA PUBLISHING CO. 250 West 57th St., New York City

Welcome to New York

COME IN AND

Let's Get Acquainted

OUR IDEAS ARE YOURS

The importance of studying in New York is augmented by the opportunity to get important costume information and ideas direct from GLADSTONE.

PATRICIA BOWMAN and PAUL HAAKON who are appearing for the first time together in the VITALE FOKINE BALLET—FABRICS IN THIS PRODUCTION BY GLADSTONE.

OUR DOOR IS OPEN TO DANCE TEACHERS

We welcome the opportunity to show you our latest costume and fabric creations that will definitely put your recital in the hit columns.

Gladstone Fabrics

117 West 47th Street — **Just East of Broadway in the heart of the Theatrical Centre.** — **New York City**

Come in and see us at
OUR NEW CHICAGO STORE
SPECIAL
SUMMER PRICES
at all Branches and Dealers
CHICAGO
THEATRICAL SHOE CO.
17 N. WABASH AVE., CHICAGO
Branches
DETROIT—33 John R. Street
ST. LOUIS—533 Arcade Bldg.
CLEVELAND—246 Old Arcade
Dealers in Principal Cities

Guaranteed Hotel Accommodations
Reasonably priced during N. Y. World's Fair
You can choose from thousands of clean, modern rooms located in the finest types of private homes, hotels, apartments and rooming houses in New York.
OF SPECIAL INTEREST TO DANCE TEACHERS
2-4-5-6-7 day All Expense Tours
which include hotel and sightseeing.
Write for circular:
THE NEW YORK PERSONAL SERVICE ASSOCIATION
233 Broadway (Woolworth Bldg.) N. Y. City
A. J. Parsons, Mgr.
Associated with Independent Hotel Association

KATE SHEA
FABRICS — FEATHERS
and
THEATRICAL SUPPLIES
Send for Catalogue
112 West 44th St. New York City

CLASSIFIED

WELL KNOWN TAP TEACHER
with outstanding qualifications desires to make connection with prominent studio. Has taught in some of New York's largest studios and has been dance director for Capital and Palmer Theatres. Please address
Box 16, THE AMERICAN DANCER
250 West 57th St. New York City

Well-known Russian Ballet Teacher
Will Invest Up To $1,000.00
in well-established dance school within commuting distance of New York. Desirous of becoming active partner. References required.
Box 69 THE AMERICAN DANCER

WANTED
By long established ballet school, Tap and Acrobatic teacher with following, or will merge.
Inquire Box 33 American Dancer

OFF THE RECORD
by WALTER WARE

SCHEHERAZADE M509

On June 4, 1910, *Scheherazade* was first performed at the Theatre Nationale de l'Opera in Paris. That it created one of the most significant sensations ever known to the ballet stage, we all know. Fokine did the choreography, finding much of his inspiration in Persian miniatures; Leon Bakst designed luxurious sets, bright multi-colored drapes and thickly cushioned divans exuding an Eastern languor, and costumes, even more gorgeous, fantastic, and picturesque in their exotic daring; and Vaslav Nijinsky appeared as the Gold Slave. Since that time nothing has ever been created which can quite equal the sheer sensuousness of this most voluptuous of all ballets.

Antal Dorati, well known as conductor for the Ballet Russe de Monte Carlo, and the London Philharmonic Orchestra have now transcribed all the turbulence and color of this exotic score by Rimsky-Korsakow on five double twelve-inch Victor records. Mr. Dorati's reading of the score is built upon his long experience with authentic ballet tradition and the result is an album which should be of inestimable value to any music or ballet library. Here, the third movement, *The Young Prince and the Young Princess,* which was omitted from the original ballet, is included.

There is probably no other Symphonic Poem which possesses such a wealth and variety of dance rhythms. Any one of these discs should provide an invaluable source for dance construction. Played with a sensitiveness and variety of color which does full justice to the original score, this recording should answer the needs of both teacher, pupil and dance lover from many varying angles. There is practically no type of dance description which cannot be found somewhere in the pages of *Scheherazade.*

•

LA BOUTIQUE FANTASQUE M415

The music of this charming and vivacious Massine ballet which is simply another version of the famous toy-shop theme, has been assembled from the various works of Rossini and orchestrated by the late Respighi. All of the familiar variations—the tarantella, the can-can (which Massine and Danilova have made justly famous), etc., etc., are to be found here in this three-disc recording which Victor has transcribed with the London Philharmonic Orchestra — Eugene Goossens conducting. All of this score is ballet music in the purest sense and in making the recording, Victor has kept this thought in mind. Sparkling with lightness and grace from beginning to end, there is a sonorous brightness about the treatment of this score which is the dance incarnate. The wide clear projections, especially of the string sections, make for a clear and well defined dance structure. Any teacher should be able to find ample use for this score in the studio; and as a library piece, because of the part this ballet has played in the progression of ballet as an art in the past few years, it is an album which no collection would be complete without.

•

WISHING B-10219

For a smooth, well-tempered fox-trot which might easily be applied to tap, soft-shoe or ballroom rhythms, the Bluebird recording of this popular tune should readily fill the bill. Played by Glenn Miller and his orchestra (vocal refrain by Ray Eberle), this should prove a popular one in the studio.

FOOT-NOTES
(*Continued from page* 25)

at the Rose Bowl in Chicago . . . Joyce Carlton is at the La Jolla Club in Tucson, Ariz. . . . Lynn, Royce and Vanya, formerly Don, Donna and Don, have had a new comedy routine arranged and are traveling with the Wayne King Unit . . . Garland and Frawley are at the Hi-Hat . . . Bud Mayfield is handling acrobatic work at the Kretlow Studios after a six weeks' engagement in Mexico.

•

JO KEITH is in Hollywood making arrangements with various studios for talent exchange.

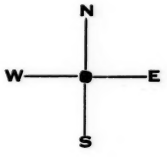
•

THE BALLET CARAVAN will head out across the country in October for its second transcontinental tour.

•

A BENEFIT for Teddy Duano of the team of Donola and Duano who was seriously injured last month in an automobile accident which caused the death of his wife partner, was held recently at the La Conga under the auspices of the Alberto Galo studios. Ramon and Renita acted as Masters of Ceremonies and the program consisted of dances by Mary Raye and Naldi, Medrano and Dona, Kay, Katya and Kay, Christine Marston, Ramon and Renita, Charlotte Claire, Federico and Rankin, Tony de Marco, Marlynn and Michael and Dario and Dene.

HAL KEMP *and His Orchestra. They recorded six dance tunes —evenly phrased— at the request of the* DANCING TEACHERS BUSINESS ASSOCIATION



Let's Talk it Over . . .

There is nothing so satisfying or so constructive as frank, informal discussion and an interchange of ideas. Season after season, we have the pleasure of meeting our customers in person at conventions, classes, etc. This summer, with so many of you coming to New York, we hope you will find time to visit our Main Office in New York, or chat with us at the New York Conventions.

If your plans carry you to other parts of the country, our nearest Branches will be pleased to be of whatever service they can. Mr. Capezio has built the country's largest Dance Footwear business on superior service, superb quality, and unexcelled value . . . *his entire staff reflects his personal training, and every member welcomes the opportunity of serving you.*

CAPEZIO

Established 1887

Main Office & Factory: 333 W. 52nd Street New York City

New York Branch: 229 W. 52nd Street

Chicago Branch: 36 W. Randolph Street (Temporary Address)

San Francisco Branch: 988 Market Street

Boston Branch: 59 Temple Place

Los Angeles Branch: 411 W. 7th at Hill St.

Hollywood Branch: 5619 Sunset Blvd.

AGENCIES IN PRINCIPAL CITIES

GRANDDADDY OF TAP

(*Continued from page* 18)

ing in professional appearances is still done without accompaniment. There are always those pauses when the orchestra stops—and Bill goes on with even greater verve.

The personality of the man is magnificent. From the moment he steps upon the stage in the gold cloth regalia of *The Hot Mikado,* you can hear the proverbial pin drop. He can't sing. It isn't necessary. You completely forget that he puts over his two songs with a combination talk-and-chant system which challenges the lustiest lungs of a D'Oyley Carte *Mikado* in explaining his *Object All Sublime.* Bill Robinson sings with his feet and acts with his eyes. His contagious smile is equivalent to a spring tonic. Just watching him is certain rejuvenation.

Of his many titles, and he is a Special Deputy Sheriff of New York County, a Special Inspector of Motor Vehicles for the State of New York, the Mayor of Harlem and one of two honorary members of the Grand Street Boys' Association, Bill is most delighted over the one Harlem gave him some twenty-five or thirty years ago, Bojangles. Its origin and meaning are a bit of a mystery, even in current Harlemese, but it sounds like a cable address and probably a letter sent from anywhere in the world would reach him with just that.

Bill's two hobbies are ice cream and collecting honorary membership and insignia. His diet includes four quarts of ice cream a day. He can display honorary police badges from almost every prominent city in the United States.

One of his greatest compliments and thrills was being asked to dance for a group of prominent members of the World's Fair committee at a luncheon at the Fair grounds more than a year ago. Grover Whalen, Mayor La Guardia and all the rest were present and applauding.

He also danced at the Rainbow Room, which proved a big moment in his life. Concerning that occasion, he says simply with a broad, ingratiating smile, "That was nice, too."

He is looking forward to dancing again at the World's Fair.

His future plans are obviously indefinite. He will continue at the Cotton Club and saving the various situations and "states of things" in *The Hot Mikado* for many months to come, both on Broadway's "street of Mikados," which also includes the rival all-colored *Swing* version, and on the road. After that, he may return to Hollywood for more pictures. He undoubtedly will, in time. He has no particular preference in coast residences. Harlem, of course, is home. Whether it is behind footlights, before cameras or in the spotlight on a night club floor, the important thing to the man who created the popularity of tap is that he keep dancing.

D.M.A. BULLETIN

(*Continued from page* 29)

President Thayer has been busy traveling during the past few weeks. He attended a meeting of the Dancing Masters of Pittsburgh, Club No. 10, on May 14, which was held at the Roosevelt Hotel in Pittsburgh.

On May 21, he attended the meeting of the Dancing Masters of North Carolina, Club No. 15, in Burlington, N. C. Following the meeting, Secretary Josephine Baker entertained President Thayer and the members of Club No. 15 at her home at a supper party.

From Burlington, Mr. Thayer went to Raleigh, N. C., to visit with Louise Norman Williams.

Leaving Raleigh, he journeyed to Gastonia, N. C., where he met with a number of the members of the Carolina Dancing Teachers Association, Club No. 14. This meeting was held in the home of Mrs. Helen Durham on Country Road Drive.

On May 28, President Thayer visited Wilkes-Barre, Pa., where he was honored at a Leroy Thayer Banquet given by the Associated Dancing Teachers of Pennsylvania and New York, Club No. 20. There were more than 100 guests present at this banquet. Fred Goeringer, Jr., acted as toastmaster. Among the other honored guests were Judge John S. Fine, Commissioners Thomas A. Evans and William B. Houser. A floor show was presented by pupils of the following schools: Tony Grant Studios and George Alexander Studios of Wilkes-Barre, Pa.; Louise Bellinghausen Studios of Hazelton, Pa.; Fleischer-Sutton Studios and Frances Graemer Studios of Scranton, Pa.; and the Linnekin Studios of Harrisburg, Pa. At the conclusion of the banquet President Thayer was presented with a beautiful travelling bag.

•

WISCONSIN CLUB NO. 12

The Dancing Masters of Wisconsin held the last meeting for the season at the studio of Secretary, Cleo P. Smith, 65 So. Main St., Fond du Lac, Wisconsin, Sunday, May 14. The meeting started at 11:00 A.M. and ended in the evening with the Annual May Banquet. Those who taught are Claudia Druschke, Milwaukee, Ballroom, Juanita M. Arno, Oshkosh, Character, Elizabeth Fagley, Beloit, Modern, Adele Artinian, Tap Routines. There was a floor show from 4:30 to 6:00 o'clock with entertainment furnished by pupils of Mary Lou King, Jack Wolfram, and Vesper Chamberlain. Miss Chamberlain was Master of Ceremonies for the day. Leo Kehl of Madison has been elected Delegate Director for the D. M. of A.

DANCE EVENTS REVIEWED

(*Continued from page* 28)

her head deep between them, and never changed that position even for a moment.

They had several good ideas, such as the *Merry-go Round,* the *Veolanda* and the *Dancing Lesson,* but they never quite came off due to the inadequacy of the performers. There is hope for the future, however, in their last number *Tango Yolanda,* which was so far superior to everything else on the program that they should abandon the others and start from it.

•

TAKARAZUKA BALLET, *Philharmonic Auditorium, May* 9 *and* 10.

The Takarazuka Ballet, in this country from Japan, to appear at the San Francisco and New York World Fairs, is composed entirely of girls, forty of them according to the program, and they present one of the most interesting dance programs seen this year.

The girls are all beautiful, the pick of the students of the Takarazuka school of the theatre which is located near Kobe. Here the girls study for ten years, all of the arts of the theatre including not only Japanese dance, but also ballet and modern European dance, as well as American tap, which is very popular. At the end of their training period they sign a three year contract for performances.

The performance they are presenting here is the most extraordinary blending of the occidental and oriental dance and music in a swiftly paced revue that leaves one quite breathless with its speed and beauty.

The dancers seem to be equally at home in all idioms, appearing in traditional Japanese dances, American tap which they perform with considerable verve, or numbers of a strictly revue type; being completely at ease in the large, arm swinging free movements, or the restrained and delicate tracery of Japanese symbolic movement.

There were several singers with creditable voices who accompanied some of the numbers, and the samisen and koto also were used, as well as a regular theatre orchestra

The music was a revelation. Listening to it casually as you watched the performance it sounded like good American jazz, but if you tore your attention away from the stage and concentrated upon the music, it was entirely oriental. They have adapted the occidental stage revue to their taste, retaining the essence of oriental art, and it is a thoroughly enjoyable and exhilarating experience.

SPANISH MUSIC
Records—Sheet Music
TANGO—RUMBA—CONGA
Same-day mail order service.
Castellanos-Molina Corp.
45 West 116th St., N. Y. C.
135 E. 61st St. (at DeRevuelta's)

Write for Catalog
KLING'S
Theatrical Shoe Co.
209 SOUTH STATE ST.
CHICAGO

Volpé
PHOTOGRAPHERS
Hollywood Technique
Special Price for Dancing Teachers. Pictures in Action. Artistic shadows that will glamorize your art.
Y.M.C.A. Bldg.
1657 Broadway at 51st Street
COlumbus 5-6204

read
the dance observer
329 east 42 st.
new york city
15c a copy $1.50 a year

Alberto Galo
Professional Ballroom Routines Arranged

MARLYNN & MICHAEL
1650 Broadway
Suite 1210
CO 5-9380
New York City

Each year we receive many welcome letters of praise from satisfied teachers everywhere. Below we present quotations from letters received this year. We acknowledge with thanks these flattering tributes. The original letters are in our files where they may be seen at any time.

- ***from S. J. (D. C.):***
  "I wish to thank you for the very lovely edition of Costume Fabrics. It is very complete and cleverly compiled."
- ***from M. C. D. (Texas):***
  "Your book of 'Costume Sketches' was very fine."
- ***from B. B. (Ohio):***
  "It is very gratifying to be able to work with a house as appreciating as yourselves."
- ***from C. F. (Montana):***
  "We certainly appreciate the service you have offered our studio."
- ***from G. I. (Louisiana):***
  "Your material proved to be more than satisfactory. I have enjoyed being a customer of yours and I hope to continue my purchasing of costume materials from Maharam."
- ***from L. G. (Ohio):***
  "Thank you for the grand book of fabrics you sent!"
- ***from E. W. (Texas):***
  "Thank you for the very prompt service you have rendered us this season."
- ***from W. E. (Canada):***
  "I was very pleased with your patterns."
- ***from S. B. (Indiana):***
  "The Maharam book of sketches received and I am very pleased!"
- ***from F. H. (California):***
  "Your beautiful new Fabric Revue just arrived. Thank you so much!"
- ***from A. G. (Ohio):***
  "This is the first year I have had the pleasure of dealing with your firm. I want to take this opportunity to thank you for your fine fabrics, your genuine courtesy and cooperation."

"The House of Service"

MAHARAM
FABRIC CORPORATION

NEW YORK	•	130 W. 46th St.
CHICAGO	•	6 E. Lake St.
ST. LOUIS	•	915 Olive St.
LOS ANGELES	•	819 Santee St.

MIDSUMMER IN SCANDINAVIA

(*Continued from page* 19)

The dance was done to a song Norwegians have been singing since 1287 about a Norwegian hero named Falkfor Lomasson who was engaged to be married to a beautiful girl. One day, while Falkfor was away a Danish knight came to Norway and stole his sweetheart, sailing back to Denmark with her. Just as the bride was dressed for the wedding Falkfor Lomasson arrived and with the aid of some other valiants retrieved his bride and sailed back to Norway and married her.

The Norwegians now dramatize that story in a songdance called *Sverddans* (Sword Dance.) It is sung and danced with six different figures with one fundamental step supposed to have originated in the Faröe Islands and called in Norwegian *Farösteg*. The dance is slow and dignified. The men hold their swords straight up in front of them and as they pass their particular ladies in the dance, they extend their arms, thrusting the swords high in a gallant salute. The flower wreaths carried by the girls are symbolical of the wedding and the romance of the story.

Mr. A. E. Nelson, of the Svenska Folkdansringen, told us that in 1880 the folk dances of Sweden were revived by some medical students of Uppsala College. They went out into the country and collected the steps and made their own routines which naturally are more complicated than the way the peasants danced them because they combine the steps of many sections. But they are very lively and interesting. At that time there were only boys in the college so the boys dressed up as girls to make the dances complete. These folk dances were first put on the stage in Sweden in 1846 and they now form part of all celebrations, including the Coming of Midsummer or St. John's Eve. Humor and exercise seem to be characteristic of the Swedish dances.

We have danced the Scandinavian folk dances and enjoyed them. The Swedish *Hambo* and the Norwegian *Reilender* are our favorites, but they are closely rivaled by the *polkas* of all of these countries. At a Nordic Folkfestival, not so long ago, we witnessed exhibitions and general folk dancing typical of that which would be done in their homelands in celebration of St. John's Eve.

This Nordic Festival was composed of groups of three countries. Each group headed by fiddlers came into the hall and joined in a parade around the room. Finally the fiddlers from all the countries went into the center of the circle and the entire group danced *Ruggen*, a simple Norwegian dance which is known to all Scandinavians. Then they went off the floor and the Danes came running forth, first forming a large circle and then dividing into groups of eight in smaller circles. The Danish dances are lively and enjoyable, but their variations are simple. They used the *hop step* and the *buzz step* over and over in many dances, with variations in design of circle and couple movements.

Mr. Hansen, of the Danish group, believes in keeping the dances as simple as the peasants dance them in Europe and won't permit them to be changed for exhibition purposes. Their *Sjellandsturen* had four couples in each circle. Opposite couples went to the center and retreated. Then they danced around in a ring with different simple designs. *Den Halve Kaede* was a little more exciting because they formed a circle with the boys joining hands under the girls' arms and moving quickly in a circle until they swung the girls off their feet. The circle kept moving around while the girls' legs were flung out like the spokes of a wheel without a rim. Their *Ottemandsdansen* was also a circle dance with four couples. It was composed of simple circle movements, alternated with couples dancing the *buzz step* that is similar to the buzz step in American folk dancing.

The Norwegian group started out more seriously. Their first number was a dignified dance called the *Fandango*. Mr. Gultil informed us that originally this *Fandango* may have been something like the Spanish Fandango with which we are familiar. But it arrived in Norway in the 16th century from the south of Europe. The dance has been developed and adjusted to the Norwegian character until it is now a standard and very popular Norwegian folk dance. It was first done at fine society balls and often used as a wedding dance. Finally the country people took it up and they now dance it very profoundly and beautifully.

We watched the *Fandango* with a great deal of interest and saw the couples line up in two lines facing each other a little distance apart. The boy holds the girl's hand and the lines advance toward each other and retreat. Then they bow very slowly and rise very slowly in a courtly manner. After that the even couples advance toward the center and take positions in circles of two couples. They circle to left and to right and then make a sudden change of design by moving into lines of four in each and going in zig-zagging formation down the floor between the other couples in line and returning in the same way. They then go to the couples on the side lines and form circles of two couples with them and dance a *left and right* until the music suddenly changes into ¾ time, when they take partners and waltz. The boy has his hands on the girl's waist and the girl has her hands on the boy's shoulders. The whole dance was beautiful with its changing designs and changing rhythm.

The Norwegians also danced a *Krossadans* which is done by groups of one boy and two girls. This is a flirtatious dance and the girls are supposed to impress the one boy while he very artfully gives them both a good time swinging them under his arms and around in circles. Their *Gamal Reliender* was an extremely vigorous dance with many figures. It is commonly done in simpler routines at parties but this routine was extremely athletic, ending with tossing the girls in the air.

The Swedes were not only lively, but humorous as well. The *Fjällnäs Polska* was a flirtation dance done in two lines. The boys and girls would turn their backs to their partners and flirt with the people in the other line. It was full of action and very amusing. The dance ended in a *Hambo*. (The Hambo, by the way, is Swedish but it is danced by all Scandinavians to this day, in fact it is probably the most popular folk dance among the folk dancers of all nations represented in New York.) The *Vestgöta Polska* was begun in a circle and had many elaborate formations. The dance ended in a song. The *Dans till en Frykdals melodi* was also a flirtation dance in which the boys signaled with their thumbs (a la Lambeth Walk) for the girls to come over to their side but the girls were a little stubborn and signaled for the boys to come over to their side. This type of lively flirtation is typically Swedish. The Swedish *Fjällnäs Polska* and the *Dans till en Frykdals melodi* are described in a book of Swedish Folk Dances by Berquist and also in Collection of Old Swedish Dances by Lekstugan. The Kamin Bookshop has them.

This elaborate Nordic Folkfestival exhibition program closed with all of the groups dancing *Napoleon*, which is a Danish dance but it is known by all Scandinavians.

After the program was over, the entire audience joined with the groups in general dancing of waltzes, hambos, polkas, reilenders and schottisches. It was a sight to behold because everyone danced and danced well.

We hope that, as you have read this, you could picture such an elaborate exhibition out under the trees in the fresh clean air of mountains and lakes. Imagine joining the dancing on a platform arranged in a place where you can see fjords and mountain peaks and goats grazing on the grass roofs of sheds and where the music of fiddlers and fifers is augmented by the happy voices of these hard working people, gay with the thoughts of a fearless summer with flowers and successful harvest before them.

PICTURES!
Publicize your school and art on picture postcards. Effective and inexpensive.
Send for free samples and particulars describing ARTVUE *postcards which we reproduce from your own photo.*
ARTVUE POSTCARD CO.
225 Fifth Ave. New York City

America's Finest
Selva
Dancing Footwear

Gotham Textile Co.
—OFFERS—
STAPLE
THEATRICAL
NOVELTY
FABRICS
Compare our prices before you buy
Send for color chart and price list
1431 Broadway New York City

NATIONAL SOUVENIR CO.
EVERYTHING IN
PAPER HATS
High Hats; Silver, Gold and Black Soldiers' Hats, Spanish Hats, etc.
Canes, Balloons, all sizes, Whips
Write for Circular
135 West 44th St. New York
Write or Phone — BRyant 9-1486—1487

BARNEY'S
DANCING FOOTWEAR
While in New York visit our show rooms.
247 West 42nd Street, New York City

Featuring the Only
NOI-Z-LESS TOE SHOE
BEN & SALLY
DANCE FOOTWEAR
244 W. 42nd St., N.Y.C.

Please mention
THE AMERICAN DANCER
when replying to advertisers